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HISTORY OF THE RENAISSANCE

IN

GERMANY

by

WILHELM LUEBKE

VOLUME II

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PREFACE TO VOLUME II.

While the first volume of the new edition chiefly differs from the first edition by the more thorough description of art industry, then appear in the second volume several important extensions of the series of monuments. This first concerns Bohemia, for the description of which Professor B. Grueber, best acquainted with that country, has given assistance to me. Also I convey my warmest thanks to my honored friend for this improvement of the work. Then comes into consideration the new Chapter on Schleswig-Holstein, certainly not based on my own opinions, but on the contributions of friendly local investigators, that however must be entirely reliable. Finally Hesse has received a separate Chapter, wherein I could almost exclusively depend on personal observation, in order to more fully represent this important province. Likewise elsewhere will it be found that much new has been added; I mention among others the section on Königsberg, as well as the more accurate chronological statement of the Danish Renaissance. I believe that everywhere will be noted the improving and extending hand, particularly in regard to the later publications.

Therefore after extended labor and care, I confidently present this new offering of a view of the German Renaissance to the friends of our native art. Many valuable monuments indeed may well have escaped my attention; but I venture to assume, that the substantial outlines of my description, that was nowhere changed by the abundantly collected new materials, will scarcely require modification with any further increases. The artistic and the general intellectual currents by which our Renaissance was formed and undeniably brought to light, and I believe that has been permanently determined, how these very peculiar, fanciful and animated arts are the proper expression of that renewal of all life, which Germany won in the time of the Reformation among battles and storms, full of youthful courage and freshness.

In an emphatic way the aims of my description have been promoted by the extraordinary increase of the illustrations. The number of illustrations has been increased from 201 in the first edition to , so that the book now indeed belongs to the most richly and best illustrated works of the literature of

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the history of our art. I must here emphasize, that the merit of these valuable and expensive illustrations is due to the publishers, to whose willingness I gratefully testify.

Stuttgart. July, 1882. W. LUEBKE.

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Chapter II. Bavaria.

[illegible] contrast to Franconia and Swabia is formed by Bavaria. Extending from the snows and glaciers of the Alps to the low valley of the Danube, it early produced a bold and skilful race of men, that nevertheless seem to have been inclined rather for quiet comfort in long accustomed conditions and for untroubled mental enjoyment, than for endless intellectual labour and progress [illegible] life have experienced no deeper requirements. In vain we observe each powerful free city, that in Swabia and Franconia as in all other Germany was already the seat of a manly and independent citizen class, that was the refuge of a powerful development [illegible] of the [illegible] rules of life. But even its most splendid times this did not show itself so creative as in most other provinces of Germany. [illegible] Tegernsee, Freising and other spiritual seats [illegible] for the culture of the middle ages, yet the entire province exhibits neither in the Romanesque nor in the Gothic epochs monuments of the first rank, and only at the end of the middle ages the citizen class of Landshut, Munich and Ingolstadt shows evidences of energetic endeavour, though notwithstanding nobly developed architectural works.

These conditions did not change with the entrance into the new time. Here indeed was also realised the powerful pressure for transformation of intellectual life, for overcoming the religious opinions of the masses; Aventinus Spenrator, a pupil of [illegible] adherents to the new faith. But a series of very orthodox princes suppressed by force these tendencies. Duke William I reigning with his brother Louis till 1534 and then alone until 1550, issued the most severe religious mandates. A regular system of spying and informing at the least suspicion tore powerful citizens from the arms of their families to cast them into prison. [illegible] [illegible] [illegible] [illegible]

Chapter XI. Bavaria.

The strongest contrast to Franconian and Swabian is formed by Bavaria. Extending from the snows and glaciers of the Alps to the low valley of the Danube, it early produced a bold and skilful race of men, that meantime seem to have been intended rather for quiet comfort in long accustomed conditions and for untroubled mental enjoyment, than for endless intellectual labors and progress. Until most recent times German intellectual life here experienced no deeper requirements. In vain we observe each powerful free city, that in Swabia and Franconia as in all other Germany was already the seat of a manly and independent citizen class, that was the refuge of a powerful development of culture. Here the Church was protected by the power of the princes connected therewith, and early became the ruler of life. But even its most splendid times this did not show itself so creative as in most other provinces of Germany. Even if we do not wish to deny what Tegernsee, Freising and o other spiritual seats undertook for the culture of the middle ages, yet the entire province exhibits neither in the Romanesque nor in the Gothic epochs monuments of the first rank, and only at the end of the middle ages the citizen class of Landshut, Munich and Ingolstadt shows evidences of energetic endeavors, though nowise nobly developed architectural works.

These conditions did not change with the entrance into the new time. Here indeed was also realized the powerful pressure for transformation of intellectual life, for deepening the religious opinions of the masses; Arsazius Seehofer, a pupil of Luther, himself knew how to obtain even in Munich numerous adherents to the new faith. But a series of very orthodox princes suppressed by force these tendencies. Duke William I reigning with his brother Louis till 1534 and then alone until 1550, issued the most severe religious mandates. A repugnant system of spying and informing at the least suspicion tore peaceful citizens from the arms of their families to cast them into prison. Even the bishops were too mild for the duke; at the stake must many atone for the courage of their faith, and by the introduction of the Jesuits he laid the foundation for that papal subjugation of the intellect, that even now has exerted its ruinous effects. The university of Ingolstadt became the chief seat

of the order, and Bavaria henceforth remained the centre of [illegible]
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wise caclulation the order understood how to arouse and to be-
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the astonished populace saw the archangel Michael fight his
victorious battle against 300 devils. No less pompous was the
procession with the body of Christ placed on the stage, and
splendidly staged representations of the sacred history in the
Old and New Testaments did the rest by their crude splendor.
There appeared in festal costume all the saints of the Old and
[illegible]
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the Father himself, "who should be a tall, erect and strong,
well formed person", as stated in the directions; "who has in
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ch would be arranged by the order of the duke. The greatest
care of the government however remained to ensure the land from
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[illegible]

of the order, and Bavaria henceforth remainad the centre of t the widely spun network, the capital Munich at the head. William's successor, Albert V (1550-79), even increased the endeavors of his predecessor, and founded for the Jesuits that powerful college with the church S. Michael in his residence city, that was to become a bulwark of the counter Reformation. By wise caclulation the order understood how to arouse and to bewilder the senses of the multitude by pompous spectacles. With magnificence never before seen was their church consecrated, and in a fantastic Barocco musical drama under the open sky t the astonished populace saw the archangel Michael fight his victorious battle against 300 devils. No less pompous was the procession with the body of Christ placed on the stage, and splendidly staged representations of the sacred history in the Old and New Testaments did the rest by their crude splendor. There appeared in festal costume all the saints of the Old and New Testaments; Adam and Eve were visibly naked, 16 Marias, t the last and most beautiful of whom came from the clouds; God the Father himself, "who should be a tall, erect and strong, well formed person", as stated in the directions; "who has in the face a resolute color and does not appear yellow, copper colored or thoughtful; take a regular walk, look around little, and neither seems sour or smiling, but with fine propriety". While the senses of the people were thus confused, must the peasant let himself be pleased, that the most severe game laws make him defenceless against the destruction of his standing crops; but against the field mice the prayers of the Church would be arranged by the order of the duke. The greatest care of the government however remained to ensure the land from contact with Luther's doctrines. The completion of these endeavors occurred in the reign of William V (1579-98) and even more by his son Maximilian I, the head of the Catholic league, who for his defence of Church interests obtained possession of the upper Palatinate as well as the hat of the Elector.

That under such conditions no mention of an independent spiritual life could occur is clear. Not that the Bavarian dukes lacked the sense of higher things; in their way they cultivated knowledge according to their powers and strove for the reform of the clergy and the schools. But since they placed all

under the guardianship of the Church, all free development remained afar; knowledge withered to a neu Jesuit scholastics, and the souls of the people continued involved in dull superstition. We find here no trace of that freshness and force of civic life, as became embodied at all places in the rest of Germany in grand monuments. The entire movement of the Renaissance lies in the hands of the princes, who in their splendid castles and in rich buildings have erected imposing monuments to their love of magnificence as well as their bigotry. Already duke William IV was one of the most zealous promotars of the arts, his court was a gathering place for artists of all kinds. He and his brother Louis first introduced the Italian Renaissance into Germany by building the magnicificent palace in Landshut. The wonderful bloom of a foreign art was transplanted to northern soil, that must remain there isolated and without effect. Yet higher rose the love of splendor in Albert V. Everywhere arose new buildings or decorations of those already existing; in the castles at Landshut, Dachau, Isarek, Starenburg were incessantly built. On the Starenburg lake moved a pleasure fleet with a magnificent gondola for the duke; his chapel had famous singers and musicians, before all being Orlando di Lasso, whose penitential psalms in a precious manuscript, decorated by H. Melich's miniatures are still preserved in the library in Munich. Art works of every kind, statues in marble and bronze, cut stones and coins, drawings and paintings were acquired, costly books and manuscripts were purchased, among which were the collections of H. Schedel anf H. J. Fugger. These endeavors were continued by duke William V; the court chapel was even enlarged; fixed sums were set aside annually for the collection of paintings, young artists were sent abroad, and famous painters were invited from foreign lands. A new palace, the later so-called Maxburg, was built by the duke in Munich; but even more splendid were the church and the college, which he erected there for the Jesuits. A luxurious love of living penetrated from the court into all classes, and it is characteristic, that the council at Munich must take a sleigh-ride annually on Sunday after the three queens, to which the entire city was invited, a custom strongly retained by the duke, even when the magistrates submissively recalled, that most

[illegible]

invited into the country to defend the Roman priestly rule, & this art was also introduced by foreign masters. From the residence castle in Landshut (1536) begins this tendency, that broke completely with northern customs and the reminiscences [illegible] varia Italian art is of value. Since now this movement was exclusively promoted from above, and did not press forth by necessity from the life of the people, it also acquired no internally harmonious character. There are and remain in great part foreign masters, that were called for the conduct of artistic [illegible] Italy. What is then retained of native powers mostly belongs [illegible] was undertaken herein in Bavaria by natives proves, that there [illegible] naturalize the new school of architecture, that must give ent- [illegible] -ed, introduced by the old traffic routes over the Alps, those first attempts in the court of the castle at Freising, in the front building of the palace at Landshut, in certain forms of [illegible] were already sufficiently inclined to adapt themselves to the new. But instead of giving them an opportunity for important [illegible]

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[illegible]

[illegible]

housewives were pregnant and the alleys were without snow; whereon the duke ordered; "drive on whether it snows or not".

One sees from this, that the expensive culture of art here must remain merely external, which could not fertilize the spirit of the people for its own creations. How the Jesuits were invited into the country to defend the Roman priestly rule, t this art was also introduced by foreign masters. From the residence castle in Landshut (1536) begins this tendency, that broke completely with northern customs and the reminiscences of the middle ages; there is in all succeding buildings in Bavaria Italian art is of value. Since now this movement was exclusively promoted from above, and did not press forth by necessity from the life of the people, it also acquired no internally harmonious character. There are and remain in great part foreign masters, that were called for the conduct of artistic undertakings; first Itali.ns and then Netherlanders trained in Italy. What is then retained of native powers mostly belongs to the domain of the minor arts and of art industry. Whatever was undertaken herein in Bavaria by natives proves, that there was no lack of talent in the land. Also the first attempts to naturalize the new school of architecture, that must have entered unnoticed by the old traffic routes over the Alps, those first attempts in the court of the castle at Freising, in the front building of the palace at Landshut, in certain tombs at Freising and elsewhere, prove that the honest native masters were already sufficiently prepared to adapt themselves to the new. But instead of giving them an opportunity for important creations, from which would have developed a national Renaissance as in Swabia, Franconia, the Palatinate and the rest of Germany, it was preferred to call in foreigners and to transplant the fully developed style of Italy into the north. So there originated a series of splendid buildings of high artistic importance, but without innate connection with the life of the people, and that we now have to consider separately. It is indeed not the German Renaissance, but rather the Renaissance in Germany, that we find in Bavaria.

Freising.

On the sunny hill on which rises the city of Freising, already in the earliest times the spiritual power had established

[illegible]
with the castle, which in its older parts and especially the north wing belong to the ...ly vacillating Renaissance works in Germany. Bishop ... caused the building to be erected in 15[illegible]0. Externally the castle is entirely simple, otherwise [illegible] ...ed by a ... roof. Toward the city on the north side is built a single rectangular bay window. On the main facade looking east are seen traces of bold painting imitating earlier work in gray on gray tones, beneath the windows being shields of Rococo shape, above them being caps with foliage and masks, volutes and shells with great alterations. Of these are later additions at the end of the epoch. Also the portal covered by a recessed round arch is adorned by painted busts and rosettes. On the south side extends an enclosed terrace, that in its elevated position on the southern ridge of the hill affords a noble view over the green meadows intersected by the Isar. On the horizon are the towers of Munich, behind which are the Al- [illegible] ral picture.

The main portal leads to a gateway, that opens into a nearly square court of moderate extent. Before the two front wings of the building at the entrance side and the right, thus the eastern and northern are placed arcades on heavy piers, in which the middle ages and Renaissance are mixed in a wonderful way. ... stairs in three flights at right angles and with landings lead up to the lower hall, the first being at the entrance, the third at the middle of the north wing in the main story, and the second in the rear angle of both wings into a high ground story. Most remarkable is not this arrangement, but the [illegible] For here alternate in strong columns or piers five segmental arches on each of the east and north sides, their sections consisting of cove and round in medieval fashion. All piers and columns are made of red marble with a certain richness [illegible]

a strong seat. The important Romanesque cathedral church and the neighboring former residence of the prince with the buildings belonging to it was a city by itself. We first have to do with the castle, which in its older parts and especially the north wing belong to the obscurely vacillitating Renaissance works in Germany. Bishop Philip caused the building to be erected in 1520. Externally the castle is entirely simple, a tower only rising next the church S. John, octagonal above and covered by a domical roof. Toward the city on the north side is built a simple rectangular bay window. On the main facade looking east are seen traces of bold painting imitating ashlar work in gray on gray tones, beneath the windows being shields of Barocco shape, above them being caps with foliage and masks, volutes and shells with great alternations. Of these are later additions at the end of the epoch. Also the portal covered by a depressed round arch is adorned by painted buds and rosettes. At the south side extends an enclosed terrace, that in its elevated position on the southern ridge of the hill affords a noble view over the green meadows intersected by the Isar. On the horizon are the towers of Munich, behind which are the grand lines of the chain of the Alps, that terminate the beautiful picture.

The main portal leads to a gateway, that opens into a nearly sjuare court of moderate extent. Before the two front wings of the building at the entrance side and the right, thus the eastern and northern are placed arcades on heavy piers, in which the middle ages and Renaissance are mixed in a wonderful way. Three stairs in three flights at right angles and with landings lead up to the lower hall, the first being at the entrance, the third at the middle of the north wing in the main story, and the second in the reentrant angle of both wings into a high ground story. Most remarkable is not this arrangement, but the odd style of the gallery accompanying the third story. For here alternate on short columns or piers five segmental arches on each of the east and north wings, their sections consisting of cove and round in mediaeval fashion. All piers and columns are made of red marble with a certain richness and exhibit a treatment varying between Gothic and Renaissance, the latter style from an unknown source. There are seen the

most wonderful freaks in which misconstructed antique forms at- [illegible] gallery with [illegible]. The pilasters [illegible] have on their shafts pretty surface ornaments in the style of the Renaissance. All shows a provincial master, that has derived his entire knowledge of the style as if from Furttenbach's [illegible]. [illegible] on a pier. The upper gallery is enclosed by a very spacious [illegible]de, also of red marble. The other arcades on the north wing have elegantly moulded Gothic ribbed vaults.

In the interior are notable two beautiful halls in the ground story of the east wing by a striking development of their vaults, that are decorated entirely by stucco in the developed Renaissance forms of an already advanced epoch. A rich stucco cornice at the height of the springing line extends around the entire room excepting the deep window recesses. Consoles [illegible] the springing points of the ribs of the vault, that are very elegantly moulded and ornamented by pearl beads, egg mouldings and similar forms. The ground form of it is a cross vault, entire at the middle and half vaults at both sides. The segmental compartments are decorated by beautifully moulded borders in the form of varied medallions, the smaller ones filled by winged little angels' heads. In spite of the thick coat of whitewash, that scarcely allows the fine members to appear, the impression of the room 20 ft. wide and 40 ft. long is very harmonious. A second hall of the same dimensions contains a vault with similar treatment but different subdivision, rather less rich but no less interesting.

In the principal story than the chapel lies at the northeast angle below the tower previously mentioned. It is a square room, subdivided by tall and slender fluted pilasters, between which are arched niches with shells. Over it rises a [illegible] dome decorated by stucco reliefs of the [illegible] [illegible] the Saviour in the middle [illegible] and rather the large and only [illegible] little [illegible], and cornices and the other surfaces of the vault [illegible] and elegantly conjured scrolls in stucco. The magnificent altar is evidently contemporary with the entire decoration and is dated 1611. The cathedral also [illegible] some [illegible]. [illegible]

most wonderful freaks in which misunderstood antique forms strive for mastery with mediaeval customs. The pilasters or piers have on their shafts pretty surface ornaments in the style of the Renaissance. All shows a provincial master, that has derived his entire knowledge of the style as if from Burgkmair's woodcuts. This stonecutter's marks and the monogram A P are c cut on a pier. The upper gallery is enclosed by a dry balustrade, also of red marble. The upper arcades on the north wing have elegantly moulded Gothic ribbed vaults.

In the interior are notable two beautiful halls in the ground story of the east wing by a striking development of their vaults, that are decorated entirely by stucco in the developed Renaissance forms of an already advanced epoch. A rich stucco cornice at the height of the springing line extends around t the entire room excepting the deep window recesses. Consoles richly ornamented by small angel's heads then form the starting points of the ribs of the vault, that are very elegantly moulded and ornamented by pearl beads, egg mouldings and similar forms. The ground form of it is a cross vault, entire at the middle and half vaults at both sides. The separate compartments are decorated by beautifully moulded borders in the form of varied medallions, the smaller ones filled by winged little angels' heads. In spite of the thick coat of whitewash, that scarcely allows the fine members to appear, the impression of the room 20 ft. wide and 40 ft. long is very harmonious. A second hall of the same dimensions exhibits a vault with similar treatment but different subdivision, rather less rich but no less interesting.

In the principal story then the chapel lies at the northeast angle below the tower previously mentioned. It is a square room, subdivided by tall and slender fluted cilasters, between which are arched niches with shells. Ower it rises a slender domedecorated by stucco reliefs of the evangelists with one of the Saviour in the middle. The architectural details a are rather t o large and dry for the little room, and cross arches and the other surfaces of the vault have light and elegantly composed scrolls in stucco. The magnificent altar is evidently contemporary with the other deloration and is dated 1621.

The cathedral also presents some things. The entire plan is

of not sufficiently valued importance. The stately Romanesque
[illegible]
[illegible]
--- as shown in an allied but earlier manner by the monastery
[illegible]
ang also extend to the castle lying still farther west. But
[illegible]
the church at Hildesheim, and is modernized indeed but affords
interest by numerous tombs. The east end of this cloister is
again formed by the so-called cathedral, a little basilica re-
built in the Gothic time and with a polygonal choir ending.
The entrance to the chapel is enclosed by an iron grille of t
the Renaissance time. Several tombstones are of interest, not
even by artistic importance, but indeed by the early occurrence
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of the new time appear on the tombstone of the canon C. [illegible]
(d. 15[illegible]). The niches have round arches and the pilasters are
[illegible]
entirely wild Gothic foliage. Heavy Renaissance frames with
little swelled candelabra columns are found there on the lit-
tle tombstone of P. Falbeck of 1521. The monogram A F evident-
ly refers to the master of the arcades of the castle court.
From the same year is the tombstone of F. Lang with niches and
columns entirely in the Renaissance taste, but clumsy and hea-
vy, indeed by the hand of same master. Then in the cathedral a
the side chapels have iron grilles of that Renaissance work
with a beauty and wealth of imagination, not easily found else-
where. The high altar is a show piece of the commencing Barocco
style. Likewise the pulpit is richly carved and gilded with a
high fancifully composed sounding board.

Landshut.

The city of Landshut had already attained a certain importance
as the residence of Bavarian dukes. Already in the 13 th c
century the Trausnitz on the steep hill rising above the city
was developed into a mighty fortress, whose artistic develop-
[illegible]
[illegible]
[illegible]
was already completed in 1 5. It is one of the most [illegible]

of not sufficiently valued importance. The stately Romanesque basilica with its great crypt stands at the west and is connected with the old baptistery church S. John by later arcades. --- as shown in an allied but earlier manner by the monastery church at Essen; at the other side of the church S. John arcades also extend to the castle lying still farther west. But at the east side the cathedral is enclosed by a cloister like the church at Hildesheim, and is modernized indeed but affords interest by numerous tombs. The east end of this cloister is again formed by the so-called cathedral, a little basilica rebuilt in the Gothic time and with a polygonal choir ending . The entrance to the chapel is enclosed by an iron grille of t the Renaissance time. Several tombstones are of interest, not even by artistic importance, but indeed by the early occurrence op the Renaissance style. The first still tasteless vestiges of the new time appear on the tombstone of the canon C. Harolt (d. 1513). The niches have round arches and the pilasters are in the character of the Renaissance, although the panels have entirely wild Gothic foliage. Heavy Renaissance frames with little swelled candelabra columns are found there on the little tombstone od P. Kalbsohr of 1521. The monogram A P evidently refers to the master of the arcades of the castle court. From the same year is the tombstone of P. Lang with cupids and dolphins entirely in the Renaissance taste, but clumsy and heavy,indeed by the hand of same master. Then in the cathedral t the side chapels have iron grilles of high Renaissance work with a beauty and wealth of imagination, not easily found elsewhere. The high altar is a show piece of the commencing Barocco style. Likewise the pulpit is richly carved and gilded with a high fancifully composed sounding board.

Landshut.

The city of Landshut had already attained a certain importance as the residence of Bavarian dukes. Already in the 13 th c century the Trausnitz on the steep hill rising above the city was developed into a mighty fortress, whose artistic development will be mentioned later. But below in the city was built at the time of the flourishing Renaissance after 1536 by the dukes William IV, Louis and Ernest a magnificent palace, that was already composed in 15 3. It is one of the most remarkable,

earliest and most perfect monuments of the Renaissance in Germany, begun by German masters in a still varying style, but then by invited Italians was completed in the developed style if their native land. When one passes in the main street of the picturesque old city the tasteless facades dating from a later time, he cannot suspect what splendor is concealed behind them. But an old engraving shows us the original nature of the facade. It was a three story structure above . high ground story openef by little windows and three portals, in the middle rising a higher part like a tower. The windows with their different caps, the rich frieze of the crowning cornice, the bordering pilasters at the angles, and finally the round columns with several bands and the segmental arch of the main portal give the impression of a sportive early Renaissance. If one enters the existing portal, he finds himself in a vestibule (A in Fig. 219), from which at both sides rather steep stairs ascend to the upper story. The vestibule then widens to an inner hall B, whose cross vaults rest on columns of red marble. This entire front building must be the work of a German master, that has employed here his rather misty presentation of the Renaissance. In fact we learn that these parts belong to the masters N. Ueberreiter and B. Zwitzel, a pupil of B. Engelberger of Augsburg. The columns show a misunderstood sort of Composite capital and just as wonderful round base, to which are also added the vault ribs with mediaeval mouldings. Put if we enter the great court of nearly square form C, the impression is at once changed, and we think ourselves transferred into one of the finest palace courts in Italy. On three sides are great porticos D, F, G, with Doric columns of marble around the court, at the right and left being covered by cross vaults, at the rear by an oval tunnel vault, the great vaults being intersected by side compartments. This last portico has a particularly stately arrangement, enclosing at both ends in semicircular niches, the vaults with fine mouldings in stucco and adorned by large and small paintings of mythological significance, the half domes of the niches being divided by lozenge f forms, in the panels being fine little figures in relief of the antique gods; Light terra cotta colors on brown grounds, the whole with a most happy effect. The upper walls of the

court facades are divided by slender Corinthian pilasters of
[illegible]
[illegible]
Fig. [illegible]). The windows have the severe classical form of the
Italian high Renaissance with alternately angular and round
[illegible]
ject of the already rather severe or even dry tendency, to [illegible]
not Palladio, Vignola and Serlio before. The contrast with the
front building could not be greater. Actually during the con-
struction, new masters, S. Walch and Antonelli, were brought
[illegible]
er masters from Mantua of the school of G. Romano; Bartolomeo,
[illegible]
[illegible]
Victor and Zenin, all from Italy. It is thus an entire colony
of Italians from which comes the Renaissance here. It must re-
[illegible] the foreigners were to the natives is shown, that the
[illegible]
received 10 gulden monthly. In spite of the low wages the [illegible]
[illegible]

[illegible]
ly in the character of Italian city palaces, [illegible] the same
[illegible]
ent. In the principal axis lies a doorway [illegible], that leads to the
alley parallel to the main street. It is covered by a tunnel
vault divided into octagonal coffers. The ground story has a
number of important rooms, all vaulted and decorated by paint-
ing and stuccos. But far greater is the magnificence and art-
istic expenditure in the rooms of the upper principal story.
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] beyond the Alps would be sought by [illegible] and
architects, studied and appreciated, while it is almost un-
[illegible] found in Germany. Only this portion; all other rooms are
vaulted, all ceilings are subdivided in manifold ways and [illegible]
[illegible] with the most elegant effect and ornaments of stucco, [illegible]
[illegible]

court facades are divided by slender Corinthian palasters of large scale, which comprise the principal story with its high windows and a little mezzanine story above. (See section in Fig. 220). The windows have the severe classical form of the Italian high Renaissance with alternately angular and round caps. The whole undeniably shows the hand of an Italian architect of the already rather severe or even dry tendency, to which Palladio, Vignola and Serlio pelong. The contrast with the front building could not be greater. Actually during the construction, new masters, S. Walch and Antonelli, were brought to continue what had been commenced, and these called yet other masters from Mantua of the school of G. Romano; Bartalommeo, Francesco and Benedetto with 27 masons, while already were employed as stonecutters N. Beora, Bern.rdeo, Caesar, Samarina, Victor and Zemin, all from Italy. It is thus an entire colony of Italians from which comes the Renaissance here. It what relation the foreigners were to the natives is shown, that the German stonecutters were paid weekly, and that the Italians received 10 guldens monthly. In spite of the low wages the building still came to 52,635 florins.

The entire interior of the building, that is executed entirely in the character of Italian city palaces, exhibits the same treatment, and indeed the hand of very skilful artists throughout. In the principal axis lies a doorway E, that leads to the alley parallel to the main street. It is covered by a tunnel vault divided into octagonal coffers. The ground story has a number of important rooms, all vaulted and decorated by painting and stuccos. But far greater is the magnificence and artistic expenditure in the rooms of the upper principal story. One enters either by the stairs of the front building or by a wide stair built of brick with very low steps, that leads upward at the right from the rear portico. I go into details; only this may be stated, that here is concerned a creation, that if it lay beyond the Alps would be sought by artists and architects, studied and appreciated, while it is almost unknown indeed in Germany. Only this further; all upper rooms are vaulted, all ceilings are subdivided in manifold ways and membered with the most elegant effect and ornaments of stucco, t the panels are painted in fresco, the whole in the classical

[illegible]
[illegible]
[illegible]
gantly subdivided by a Composite order of columns and pilasters, [illegible]
[illegible] angels play, is beautiful in design and execution. But the masterpiece is the great hall in the rear of the court with noble proportions, about 27 ft. wide and twice as long. The walls are divided by Ionic pilasters, whose capitals show sparing [illegible] cal reliefs, representing the deeds of Hercules and others. The walls are now unfortunately whitewashed, but the great frieze and the vault exhibit the original decoration. And how beautiful!

[illegible] one of the Renaissance. There is seen in golden letters on it the well known proverb:- "The harmony of the small promotes [illegible], the discord of the great destroys them." But these l[illegible] the [illegible] with a richness of inventions abundance of [illegible]. [illegible] paintings. Above it extends the [illegible] vaulted ceiling with very beautiful subdivisions. In the great octagonal main panels are given in fresco the most famous men of classical antiquity from Homer downward; on the two end walls of the hall are represented the artists Zeuxis, [illegible] and Praxiteles, to whom is added Archimedes. In the small panels of the ceiling, scenes of classical antiquity are painted in gray on gray, and as an enclosure serves a blue ground with golden bands [illegible] [illegible] which also [illegible] to little [illegible]. The outer border of the many panels finally consists of gilded ornaments and [illegible]. The effect of the whole is incomparably [illegible]

[illegible]

If [illegible] classical antiquity, then the great court may [illegible] is [illegible]

style of the Italian high Renaissance, an artistic southern fruit on northern soil. I shall merely mention the little square chapel in the left wing with domical vault, the walls elegantly subdivided by a Composite order of columns and pilasters, the frieze and the ceiligns with excellent stucco decorations. Particularly the main frieze with acanthus scrolls, in which angels play, is beautiful in design and execution. But the xx showpiece is the great hall in the rear of the court with noble proportions, about 27 ft. wide and twice as long. The walls are divided by Ionic pilasters, whose capitals show sparing gilding. Between them are arranged medallions with fine mythical reliefs, representing the deeds of Hercules and others. The walls are now unfortunately whitewashed, but the great frieze and the vault exhibit the original decoration. And how beautiful!

Particularly the frieze belongs to the most precious creations of the Renaissance. There is read in golden letters on it the well known proverb:- "The harmony of the small promotes ax affairs, the discord of the great destroys them."But these 1 letters are made in a charming play of roguish painted cupids, the whole with a richness of inventionand abundance of humor, that indeed a more charming frieze with children has never been painted. Above it extends the depressed vaulted ceiling with very beautiful subdivisions. In the great octagonal main panels are seen in fresco the most famous men of classical antiquity from Homer downward; on the two end walls of the hall are represented the artists Zeuxis, Phidias and Praxiteles, to whom is added Archimides. In the small panels of the ceiling, scenes of classical antiquity are painted in gray on gray, and as an enclosure serves a blue ground with golden bands and loops, within which white gems are imitated on little medallions. The inner border of the main panels finally consists of gilded ornaments and members. The effect of the whole is incomparably beautiful and belongs to the finest of its kind. On one door of the hall is read the artist's monogram A V S, under this being F (perhaps"fecit"); then L H.

If the decoration of this hall aims at a glorification of classical antiquity, then the grand churd here struck is echod in the decoration of the other rooms. Thus is seen a little

square buttress, the paintings of its vaults being devoted to [illegible] que scenes painted on landscape grounds, in the side compart-ments are soaring gods of love, with the use of Raphael's fres-cos in the Farnesina, all in the most cheerful style, the walls [illegible] tings here show a somewhat inferior hand, but like those of the [illegible]

[illegible] those of the hall. Of greater beauty are the leaves of the doors themselves, all adorned by intarsias, whose some is be-long to the most spirited and finest of this kind. They deter-[illegible] as to rub them with oil.

A somewhat different character is shown by the decoration of [illegible] the chapel and the connection between the front and rear buil-dings. Its painted decoration ... correspondence to the rest, [illegible] inserted flowingly and boldly into the whole, witness the hand of an artist trained in the Venetian school. The date is here 1536, while 1542 is read in the great hall. We know that H. Bocberger from Salzburg worked in the palace from 1542-1555, particularly on the passage of the chapel, further in two rooms, and painted the chancery of the tower. On the contrary the main hall was painted by two artists from Mantua, one of them being the Antonelli before mentioned. Also L. Bozzanger from Venice is mentioned among the painters.

[illegible] according to northern custom and is covered by a wooden ceiling. [illegible] the ceiling has a [illegible] vily. In 40 great square panels, distributed 8 lengthwise and 5 in width, that are separated by hollow and long panels, all

square bathroom, the paintings of its vaults being devoted to Aphrodite and allied figures; in the lunettes are little antique scenes painted on landscape grounds, in the side compartments are soaring gods of love, with the use of Raphael's frescos in the Farnesina, all in the most cheerful style, the walls being fully covered by magnificent flower tapestries. The paintings here show a somewhat inferior hand, but like those of the hall, all bear the stamp of Raphael's successors.

This rich ornamentation, that continues through a series of large rooms, corresponds to the rest. The fireplaces in the rooms and the jambs of the doorways are made of red marble in classical forms. Striking is the smallness of the doors even those of the hall. Of greater beauty are the leaves of the doors themselves, all adorned by intarsias, whose scrolls belong to the most spirited and finest of this kind. They deteriorate from lack of care, since not so much has been once done as to rub them with oil.

A somewhat different character is shown by the decoration of the uppor portico, which in the left wing forms the access to the chapel and the connection between the front and rear buildings. Its painted decoration indeed corresponds to the rest, but the portraits of princes likewise painted on the walls, inserted flowingly and boldly like the whole, witness the hand of an artist trained in the Venetian school. The date is here 1536, while 1542 is read in the great hall. We know that H. Boxberger from Salzburg worked in the palace from 1542-1555, particularly on the passage of the chapel, further in two halls, and painted the chancery of the tower. On the contrary the main hall was painted bn two artists from Mantua, one of them being the Antonelli before mentioned. Also L. Rospinger from Munich is mentioned among the painters.

Differing from all these works is finally the spacious hall lying in the third story of the front building, for it is low according to northern custom and is covered by a wooden ceiling, that in itself alone forms an art work of the first rank. Alternately resting on larger and smaller consoles, that extend around the hall as a magnificent cornice, the ceiling har a v very flat section, in order not to burden the low room too heavily. In 40 great square panels, distributed 8 lengthwise and 5 in width, that are separated by nallow and long panels, all

surfaces have masterly intarsias, light designs and dark grounds, each panel with a different composition, full of fancy and inexhaustible invention. Shells and volutes are mingled w with rosettes, scrolls and other leaf ornament. The character indicates the end of the 1_ th century. Most beautiful are the plant ornaments if the narrow and long panels. Finally is to be considered the facade formed by the rear side of the palace. (Fig. 251). With the plain rustication of the ground story, it appears with high and partly coupled Doric pilasters, which include both upper stories in their colossal order, the expression of these already strongly inclining to the tasteless treatment, into which the Italian high Renaissance so quickly falls, and that also occurs in the court facades. The entirel building is executed in stucco.

Otherwise the city is not remarkable from this epoch. The d distric offices near church S. Martin is a building of similar heavy arcades on stumpy piers also connected by architraves, fine vaulted large vestibule and stairway. On the contrary, appears the opposite former house of the land assembly, now post office, with the magnificent frescos of animated character of those facades of upper Germany, that received their decoration e tirely by painting. the architectural members in the dry forms of the late Renaissance are kept light; in three rows between the windows are fully colored statues of Bavarian princes in darg brown niches; beneath the windows are medallions in bronze color with busts of Roman emperors; over the windows are figures of virtues; the whole is rich and harmonious, As supert-tof the building of the land assembly is named H. Packmeyer in 1579; the ducal pictures on the facade were painted in 1599 by H. G. Khnauft. But all this is far exceeded in importance by the Trausnitz.

Trausnitz.

The old fortress rises on a steep hill at the south side of the city of Landshut. At its foot the city extends northward, its colossal principal tower of S. Martin seeming to desire to compete with the height of the fortress, while to the south the view strays over the smiling green valley of the Isar to the snows of the chain of Bavarian Alps. The plan of the Trausnitz extends back into the early middle ages. Vestiges of the

late Romanesque style are recognized externally on the intersecting arched frieze of the two round towers, which flank the entrance, as well as internally in the chapel with its excellent sculptures from the beginning of the 13 th century. The entire building with its irregular form evidently dates from the most different times. Not merely of the epoch of the middle ages but also of the Renaissance have wrought on it.

If one comes from the city by the steeply ascending and winding foot path up to the castle, there presents itself at A (Fig. 222) the main entrance flanked by two projecting semicircular towers. These are probably parts of the building of 1204, when the simple watch-tower of Trausnitz was transformed into a real fortress, in which in the same year duke Louis celebrated his marriage. The fortress in its irregular plan follows the ridge of the hill steeply descending toward the city. The front angle is formed by a massive Wittelsbach tower C, which dominates the ascent to the fortress. If one enters through the entrance hall A covered by Gothic star vaults into t the great irregular court B, he has before him the two principal wings of the castle, that originally contained the living and festal rooms. Here are found first all the rooms H and J now serving as archives, once probably a single hall, the so=called Trausnitz, whose ceilings rest on octagonal piers with Gothic pointed arches. At the south side numerous windows end two projecting bay windows afford a magnificent view far over the land. Before them is placed a later added so-called Italian building K with the famous fool's stair L. On the other hand next the court are several subordinate rooms, at the angle being placed the winding stair Q; the direct access to the hall is obtained through a vestibule. A similar vestibule N leads to the old chstle chapel O with its magnificent altar, rood screen and the gallery for the masters, that is reached by a little winding stair. At P lies the old sacristy. Adjoining the chapel is then the great hall M with massive painted vaults, whose broad arches and ribs rest on octagonal piers. The other rooms were built for service purposes; at E is the kitchen, connected with the main building by the passage C. At D are t the living rooms for the attendants, and F is the well H with the draw well extending to the bottom of the valley. The two

upper stories of the principal building are faced by open arc-ades on both wings, whose segmental arches rest on piers, that [illegible] with the stair indicated at R on our plan were added after 157_. [illegible] in stucco without special care, yet the whole with the open stair and the wide span arches of the galleries makes a pictu-resque impression, as shown by our Fig. 223.

[illegible] 224, pass over the transepts the principal apartments, E and F [illegible] ording by the bay window a noble view over the landscape to a [illegible] [illegible] [illegible] room I, which again is directly connected by the vestibule M with the Italian chapel K and the fool's stair L. By the con-necting passage N these masters' apartments communicate with the princes' gallery in the chapel C. By the open gallery A one reaches the dining hall E, that is adjoined again by sev-eral living rooms, the middle one with an extended bay window. From the gallery B, that as a vestibule leads to the masters' apartments, the room C was accessible only at a later time. [illegible] by the winding stair G. All other rooms from E to K were also reserved for service uses. The third story substantially re-[illegible] preserved.

That the artistic decoration of the fortress belongs to dif-ferent times is recognized not merely from the character of i [illegible] 1529 is borne by the colossal stove in the transepts, that shows the initials of Duke Louis, and in the ornaments varies between the middle ages and the Renaissance. The full early R Renaissance with its graceful forms then appears on the f__ place of the tournament hall in the upper story, which b__ the date 1535. Then follows in the series an ornamental ___ of bronze casting, the cauldron in the dean hall of ___ adorned by elegant ornaments, masks and scroll works. That is read on 15_1. Earlier ____ ____ ____ _____.

upper stories of the principal building are faced by open arcades on both wings, whose segmental arches rest on piers, that are decorated by Doric pilasters. This front structure with t with the stair indicated at R on our plan were added after 1578. Although the forms are of little worth and are only executed in stucco without special care, yet the whole with the open stair and the wide span arches of the galleries makes a picturesque impression, as shown by our Fig. 223.

The upper principal story, whose plan is represented by Fig. 224, has over the Transnitz the principal apartments, E and F being the chambers of the duchess, the former especially affording by the bay window a noble view over the landscape to t the distant Alps; at D is the great audience hall, whose ceiling is borne by two wooden posts. From thence one passes through the connecting room G into the throne hall H and the side room I, which again is directly connected by the vestibule M with the Italian addition K and the fool's stair L. By the connecting passage N these masters' apartments communicate with the princes' gallery in the chapel O. By the open gallery A one reaches the dining hall P, that is adjoined again by several living rooms, the middle one with an external bay window. From the gallery B, that as a vestibule leads ts the masters' apartments , the room C was separated only at a later time. But a separate exit for the rooms of the duchess was arranged by the winding stair Q. All other rooms from R to Z were also reserved for service uses. The third storw substantially repeated the distribution of the second, except being less richly ornamented.

That the artistic decoration of the fortress belongs to different times is recognized not merely from the character of i its art works, but also by a series of inscriptions. The date 1529 is borne by the colossal stove in the Trausnitz, that shows the initials of duke Louis, and in the oruaments varies between the middle ages and the Renaissance. The full early R Renaissance with its graceful forms then appears on the fireplace of the tournament hall in the upper story, which presents the date 1535. Then follows in the series an ornamental work of bronze casting, the bucket in the draw well of the court adorned by elegant ornaments, masks and scroll works. There is read on it"L. Peringer cast meat Landshut when men counted

1558 years. A.H.J.P.(Albert duke in Bavaria). But the principal part of the picturesque decoration belongs to the years 1576-1580, for these dates are repeatedly read in the halls of the principal story. Thus the reigns of Albert V and William V especially honored themselves here. The gallery with the stair originated at the same time, 1578. Some parts are more coarsely executed, dating only from 1675, from the time of the elector Ferdinand Maria.

Here I treat only of the work of the seventies of the 16 th century, which forms the nucleus of the artistic treatment. This is limited to the rooms of the principal storw, at that time evidently the living and reception apartments of the duke. While the rooms in the story lying above were entirely loned with wood, and exhibit both paneled walls as well as wooden c ceilings, the latter with fine subdivision and mouldings, the walls of the main story are completely arranged lor painting, so that not merely the walls are entirely covered by paintings, but even the flat ceilings have colored decorations. But the paintings are executed on linen that covers the walls like tapestry, unfortunately now in great part in a condition of terrible destruction. Here we have a third system of decoration of the rooms; in the palace at Landshut are vaulted ceilings with stuccos and frescos, the walls likewise divided between relief and painted ornamentation; in the palace at Munich (to anticipate this here) the walls are intended for hangings, the ceilongs are with oil paintings in gilded frames, with relief ornamentation on the connecting friezes and vaults; finally in t the Trausnitz, aside from the rooms entirely designed for wood paneling, a decoration of the principal apartments, where the relief is entirely omitted and all is left to painting. This character in general bears the stamp if the contemporary Italian mannerism, as then the executing artists had evidently made their studies in Italy. The supremacy of painting goes so far, that even the doors and their framework, with the exception of all members in relief, have only painted decoration; at most here and there on the ceilings the little rosettes (where not even the ceilings show relief ornament) afford a point of rest by their gilding. But this is too much of the good, and the e eyes vainly seek those bold forms of rhythmic divisions, that

vast subdivide every room, in order to bring it nearer to our conception. Of the character of the ornamentation an idea will [illegible] [illegible] ograph. In general the painting is in light and cheerful colors. The great principal pictures are enclosed by framed bands and friezes, which mostly show on a light ground the slight ornaments in the style of antique mural decoration. To the best co- [illegible] [illegible] nese figures, are not quite excellent; but the wall bands [illegible] [illegible] which between the nine great pictures exhibit precious ornaments on alternately light red and white grounds. But since the painting extends continually from floor to ceiling and over the the latter, there is lacking that systematic gradation and division, that in all antique mural decoration, namely Pompeian, allows the entirety with all its richness to appear so moderate and quiet. Yet in detail then we find in the [illegible] most that is charming and even excellent. As furthermore Italian [illegible] especially in that character, on whose ceiling are seen the four seasons of the year in well executed pictures. The upper enclosure here consists of a small frieze containing tiny figures on a white ground, fantastic, as well as all sorts of carnival scenes and masked jokes in a splendid lightness of representation. One sees that it was the time, when the elegant world of Europe made pilgrimages to Venice and Rome, for the carnival and to participate in its most unrestricted flow.

In a similar manner the [illegible] residence in the [illegible] is [illegible] but unfortunately [illegible] fresco [illegible] the wall [illegible] of caprice and spirit. This would lead from the ground story or to the highest story, and is decorated by frescos from [illegible] [illegible] contains but a few small rooms, whose entire ornament entirely differs from that prevailing in the other apartments.

must subdivide every room, in order to bring it nearer to our perception. Of the character of the ornamentation an idea will best be given by the illustration (Fig. 225). It was drawn on the wood block by the skilful hand of Baldinger from the photograph. In general the painting is in light and cheerful tones, the great principal pictures are enclosed by painted bands and friezes, which mostly show on a light ground the slight ornaments in the style of antique mural decoration. To the best belongs the audience hall, whose ceiling rests on two wooden columns. Indeed the great historica paintings, aside froc their great injuries, are not quite excellent; but the wall bands contain on a light ground ornaments executed with spirit, and even more splendid are the enclosing members of the ceiling, which between the nine great pictures exhibit precious ornaments on alternately light red and white grounds. But since the painting extends continually from floor to ceiling and over t the latter, there is lacking that systematic gradation and division, that in all antique mural decoration, namely Pompeian, allows the entirety with all its richness to appear so moderate and quiet. Yet in detail then we find in the Trausnitz much that is charming and even excellent. As furthermore Italian opinions have influenced it, one recognizes in many places and especially in that chamber, on whose ceiling are seen the four seasons of the year in well executed pictures. The upper enclosure here consists of a small frieze containing tiny figures on a white ground, fantastic, as well as all sorts of carnival scenes and masked jokes in a splendid lightness of representation. One sees that it was the time, when the eminent world of Europe made pilgrimages to Venice and Rome, for the carnival and to participate in its most unrestricted bloom.

In a similar manner the fool's stair presents in its masterly executed but unfortunately cruelly injured frescos the well known scenes of Italian comedy in nearly lifesize figures full of caprice and spirit. This stair leads from the ground story up to the highest story, and is decorated by frescos from bottom to top, and belongs to a separate part of the fortress, that is termed the Italian addition(L. K. in our plan . This contains but a few small rooms, whose artistic treatment entirely differs from that prevailing in the other apartments.

For here painting is excluded excepting in the before mention-
[illegible]
few color tones on white ground. With this is connected that
[illegible]
anteroom with a simple tunnel vault the coloring of the members
is limited to a bold blue, that alternates with white. In the
principal room, a cabinet of rectangular form, that has a mir-
ror vault with interesting compartments, not merely the divis-
ions but also the rendering of the ornamentation is entirely
fine and beautiful, executed with great skill as ornamental
[illegible]
ments are here in deep blue and gold on white ground. Finally
it is to be mentioned, that in the principal story of the ent-
[illegible]
stoves, whose inserts exhibit fine ornaments on white ground.
Iron stove pieces of south German terra cotta reliefs.
[illegible]
to us the Netherlander F. Sustris, who painted in the Trausnitz
in 1575 and 1580; then A. Streitfelder, who already in 1564-1578
was engaged on the spiral stair and the council hall, and also
executed the gay scenes of comedy on the Fool's stair. Unfort-
unately all parts of this precious decoration have endured al-
[illegible]
Louis as a critic of his time is well known to have hated the
[illegible]
King Louis II turned his attention to the Trausnitz, perhaps
the preservation of the still existing remains will be cared
for.

Munich.

That such an animated city, so abounding in strength and fr-
eshness as Munich in the Renaissance time had no architecture
of the citizen class, which could compete only after with the
[illegible]
on the conditions already described. In fact it was here excl-
usively the princes who promoted art and erected important bu-
ildings. One of the most characteristic works is the court of
the old mint, a work of whose energetically treated arcades is
[illegible]
[illegible] rusticated segmental arches in the arcades and [illegible]

For here painting is excluded excepting in the before mentioned stairs. On the contrary all is in relief and executed with a few color tones on white ground. With this is connected that the rooms all have vaults of varied forms and divisions. In an anteroom with a simple tunnel vault the coloring of the members is limited to a bold blue, that alternates with white. In the principal room, a cabinet of rectangular form, that has a mirror vault with interesting compartments, not merely the divisions but also the membering of the ornamentation is entirely fine and beautiful, executed with great skill as ornamental festoons of fruits freely rising mask the main lines. The ornaments are here in deep blue and gold on white ground. Finally it is to be mentioned, that in the principal story of the entire building are established great green glazed terra cotta stoves, whose inserts exhibit blue ornaments on white ground. True show pieces of south German terra cotta reliefs.

As authors of the rich painted decoration is first mentioned to us the Netherlander F. Sustris, who painted in the Trausnitz in 1579 and 1580; then A. Siebenbürger, who already in 1564-1578 was engaged on the spiral stair and the council hall, and also executed the gay scenes of comedy on the fool's stair. Unfortunately all parts of this precious decoration have endured almost unexpected neglect until in the most recent epoch. King Louis as a child of his time is well known to have hated the entire"pedantic"art --- discracefully destroyed it. Only since King Louis II turned his attention to the Trausnitz, perhaps the preservation of the still existing remains will be cared for.

Munich.

That such an animated city, so abounding in strength and freshness as Munich in the Renaissance time had no architecture of the citiqen class, which could compete only afar with the monuments of the imperial cities of the second rank, is based on the conditions already described. In fact it was here exclusively the princes who promoted art and erected important buildings. One of the most characteristic works is the court of the old mint, a view of whose energetically treated arcades is given in Fig. 226. There are 9 arches in length and 3 in width, dry rusticated segmental arches in two stories and resting on

[illegible]
ry exhibits plain Doric columns. In the ground story the pilas-
ters have Ionic capitals with fluted neckings, in the second s-
tory are Corinthian. Excepting the third story the framework
[illegible]
ings of the upper story consists of red bricks.

[illegible] belongs to the grandest creations of the time the church S. Michael built by William V for the Jesuits in 1583-1597. Without question the mightiest church creation of the German Ren- [illegible] ter 1597 the sum of 121,344 florins, considerable for that time. Whether a master of the order of Jesuits aided in the preparation of the plans, as indeed supposed, must appear more than doubtful. The undertaking is so bold in a technical structural sense, that only a practical architect could hit on such a conception; but also the artistic treatment is of a refinement, raising itself so far from the observed overloading of other Jesuit churches, that one must decide against wishing them for the participation of a member of the order in the [illegible] of the fall of a tower. He must spend [illegible] days [illegible] in the Falcon tower. Besides him is mentioned F. Sustris, who after the fall of the tower lengthened the nave, created the [illegible] Cleric [illegible] of Augsburg occurs in the same year with W. [illegible]. In the decoration of the building are named with others the famous casters of statues H. Gerhard and H. Candid, H. Reimer the painter and the sculptor H. Krumper.

Its interior (Fig. 127) has extraordinary beauty and grandeur [illegible] the result of the interior yet embraces, so that [illegible] [illegible] chapels built between the piers and with galleries over them, a transept with the height and depth of the latter lies before the choir. This again is narrowed [illegible] the church, is elevated by several steps and terminates with an apse. With great mastery

short and stumpy columns, while the upper and more slender story exhibits plain Doric columns. In the ground story the columns have Ionic capitals with fluted neckings, in the second s story are Corinthian. Excepting the third story the treatment is unusually bold and original in good ashlar masonry. The columns of the upper story consist of red marble.

Then belongs to the grandest creations of the time the church S. Michael built by William V for the Jesuits in 1582-1597, without question the mightiest church creation of the German Renaissance. The structure cost only during the last ten years after 1587 the sum of 131,344 florins, considerable for that time. Whether a member of the order of Jesuits aided in the preparation of the plans, as indeed supposed, must appear more than d doubtful. The undertaking is so eminent in a technical structural sense, that only a practical architect could hit on such a conception; but also the artistic treatment is of a refinement, holding itself so far from the observed overloading of other Jesuit churches, that one must decide against rather than for the participation of a member of the order in the building. As master is named the stonecutter W. Müller, born in 1537. He completed the vaults in 1589 and received for this a payment of 50 gulden, which did not prevent, that on account of the fall of a tower, he must spend 8 days on bread and water in the Falcon tower. Besides him is mentioned F. Sustris, who after the fall of the tower lengthened the nave, raised and f finished the choir. Then W. Eggl was dismissed in 1585, and W. Dietrich of Augsburg occurs in the same year with A. Valiento. In the decoration of the building are named with others the f famous casters of statues H. Gerhard and P. Candid, H. Weinher the painter and the sculptor H. Krumper.

The interior (Fig. 227) has extraordinary beauty and grandeur of proportions, with a moderate simplicity of decoration, which the beauty of the interior yet enhances, so that no contemporary building in Italy can compare with it. It is a single aisled nave covered by a colossal tunnel vault and accompanied by side chapels built between the piers and with galleries over them. A transept with the height and depth of the latter lies before the choir. This again is narrowed next the church, is elevated by several steps and terminates with an apse. With great mastery

the lighting is so distributed, that the light chiefly falling from the galleries and the transepts crossing with side [illegible]. But what gives a rich artistic advantage to the interior above all other contemporary church buildings of Italy and the rest of the world, is the unusual refinement of the decoration. [illegible] the sharpest contrasts and the most overloaded forms, there are here placed for even the principal members only the most [illegible] pals and galleries, the surfaces are moderately animated by statues in niches, the cornices are modestly profiled and the entire decoration is in white stucco with a sparing use of gold. [illegible] ness of their scoring, that instead of heavy coffers, that men then loved to give the vaults, they are divided by light trellwork into large and small panels, rhythmically subdivided [illegible] [illegible] middles of the large panels are characterised by beautiful rosettes, in which and [illegible] suitable places the delicate festoons of fruits, finally the entire interior has a [illegible]. [illegible] is all [illegible] the [illegible] of winged angels' heads and scar- [illegible] angel forms. [illegible] placed on the axis of the [illegible] plain by the noble circle of [illegible], the [illegible] over the [illegible] of the sanctuary. Finally is to be noted that all [illegible] connected are most [illegible] leaves, [illegible]

the lighting in so distributed, that the light chiefly falling from the galleries and the transepts produces rich alternations. But what gives a high artistic advantage to the interior above all other contemporary church buildings of Italy and the rest of the world, is the unusual refinement of the decoration. Instead of the favorite"fortissimo"in which the architecture of the time composed its brass band music by the strongest means, the sharpest contrasts and the most overloaded forms, there are here chusen for even the principal members only the most modest means of expression, doubled pilasters between the chapels and galleries, the surfaces are moderately animated by statues in niches, the cornices are modestly profiled and the entire decoration is in white stucco with a sparing use of gold. But before all the vast tunnel vault has an incomparable lightness of free soaring, then instead of heavy coffers, that men then loved to give the vaults, they are divided by light framework into large and small panels, rhythmically subdivided by cross ribs rising from the pilasters. The middles of the larger panels are charactrized by beautiful rosettes, to which are added in suitable places the delicate festoons of fruits, finally the entire interior has a figure ornamentation, that in all g gradations varies the motive of winged angels' heads and soaring angel forms. The climax is placed on the axis of the transverse aisle by the noble circle of praying angels, that here seem to watch over the threshold of the sanctuary. Finally is to be noted that all members in the finest character are most nobly animated by pearl beads, egg moucdings, heart leaves, waves and similar antique forms. All main pilasters have bases of red marble on plinths of a beautiful graw marble. The grilles before the chapels are in smith's work, manifold and beautifully executed. Two elegant bronze candelabras stand at the entr.nce of the choir. The high altar is a pompous work in three stories with coupled columns. On the contrary with moderate magnificence are the choir stalls up to the later Rococo crowning. The vase-like arms with masks, the fine Corinthian pilasters, richly decorated on the lower part of the shafts by angel's heads, leaf and flower scrolls, above being the inner enclosure of the panels with plaited bands, the surfaces thus with angels' heads and festoons of fruits; below them are the

predelles with angels' heads and cartouche shields, like friezes, finally as terminations are shell niches, whoch is a whole. Such beauty as that is but seldom found at this late time.

In its colossal massiveness, the facade corresponds to the simply grand character of the interior, yet without attaining its refinement and charm. It is a structure with colossal gable, as original and independent as the arrangement of the interior. The conventional subdivision by the elements of antique architecture usual in Italy must have been rejected by the master. The immense facade is animated only by several rows of niches of statues of Bavarian princes and German emperors. Two great portals of red marble in dry and rather Barocco forms are the entrances. Above them in a niche is the colossal bronze figure of S. Michael and the dragon.

The adjacent Jesuit college, now the academy of arts, is an extended but plainly treated design with several courts, the first court with Doric hal columns and arches, that enclose the windows in the ground story. The facade next the street is simply executed in stucco, in the ground story being rustication with Doric pilasters, the windows in the three upper stories likewise having plain architraves, only in the uppermost story with broken and curved caps. A tasteless but imposing barrack for the members of the society of Jesus organized like soldiers.

An extremely simple building is then the Wilhelmsburg also created under William V after 1578, now known under the name of Maxburg, since Elector Maximilian occupied it until the completion of his new palace. The forms are here carried to the extreme of tastelessness; the entire decoration of the facade is restricted to the alternation od three different tones, that produces a good and animated effect. The adjacent Fig. 228 will illustrate this. Only the architraves of the windows are of stone, all else being of stucco.

The largest princely palace of the Renaissance was first built by Maximiliay I, when he transformed an earlier castle of the duke oy Munich into the splendid palace, that is now preserved in its most important parts. The oldest of the princely castles in Munich is the Ludwigsburg or the old court, erected by Louis the Severe in 1258 and again restored after the great

[illegible] of the city in 1321. A part of the court facade with [illegible] the upper story and the portraits of princes painted on the wall are yet remains from the Gothic epoch. In contrast to this oldest castle Albert IV erected after 1460 the so-called new fortress, that he furnished with walls, moats and small towers. As evidence of his art sense he placed in it already a collection of paintings. Since the building was destroyed by fire in [illegible] il about 1600 Maximilian decided to erect the now existing splendid palace instead of the half burned castle. According to [illegible] erected from 1600-1616 by the masters of works H. Schon and H. [illegible]. after Candid's designs by H. Krumper; for the painted ornamentation were engaged C. Schwarz, U. Loth and other artists. I give in Fig. 229 the plan of the second story, and for the explanation of the principal parts of the plan may suffice a few indications.

The main facade is toward the west, and is sufficiently so designated by the two magnificent portals A and B. A third main portal lies on the north [illegible] C, simply treated externally than those, but the grand imperial vestibule leading to [illegible] had arranged the buildings with regard to the "retaining parts of the old fortress (at 9 in the northeast wing), and was erected at various periods. Such court parts were determined by the new buildings under [illegible] Klenze, and there arose the colossal but tasteless north facade next the [illegible] place. These later changes are not considered in our plan, [illegible] ile the beautiful theatre from the Rococo time at S was [illegible] accepted.

The cardinal points of the old plan are the six large and more richly decorated courts, whose form, artistic [illegible]

burning of the city in 1327. A part of the court facade with the picturesque bay window even extends back to that time; in the interior are the fine beam ceilings of the vestibules in the upper story and the portraits of princes painted on the wall are yet remains from the Gothic epoch. In contrast to this oldest castle Albert IV erected after 1460 the so-called new fortress, that he furnished with walls, moats and small towers. As evidence of his art sense he placed in it already a collection of paintings. Since the building was destroyed by fire in 1579, William V erected the Wilhelmsburg described above, until about 1600 Maximilian decided to erect the now existing splendid palace instead of the half burned castle. According to the plans and under supervision of P. Candid was the building erected from 1600-1616 by the masters of works H. Schön and H. Reisenstuel. The bronze works indeed in great part were cast after Candid's designs by H. Krumper; from the painted ornamentation were engaged C. Schwarz, U. Loth and other artists. I give in Fig. 229 the plan of the ground storw, and for the explanation of tbe principal parts of the plan may suffice a few indications.

The main facade is toward the west, and is sufficiently so designated by the two magnificent portals A and B, A third main portal lies on the north side at C, more simply treated externally than those, but the grand imperial vestibule leading to the emperor's stair E, whereby is made the direct connection with the living and state apartments. The manner in which the architect has arranged the building with regard to the then existing parts of the old fortress (at R in the northeast wing), and has erected it merits surprise. Just these parts were transformed by the new buildings under king Louis my Klenze, and there arose the colossal but tasteless north facade next the court garden, that produced a rectangular termination for the court Q. Likewise the southern part that adjoins the old courts L and T were transformed by the facade toward the Max Joseph Place. These later changes are not sonsidered in our plan, while the beautiful theatre from the Rococo time at S has been accepted.

The cardinal points of the old plan are the six longer and more richly decorated courts, in whose form, artistic ornamen-

[illegible] and varied connections the architect [illegible]
[illegible] of the [illegible]
[illegible], and a plan are brought out in this orderly and [illegible]
[illegible]
[illegible]
one side, with the west facade and the main portal E and its
[illegible]
passage to the great eastern kitchen court C, but in F is a c[illegible]
connection with the narrow and long eastern court D. This is its
entire arrangement according to only an elongated vestibule a-
[illegible] in relations the main portal A and its three-aisled co-
[illegible] hall B and through this the main fountain court K. The
[illegible] most ingenious ideas was to place this court diagonally,
and by polygonal terminations at both ends to obtain not only
[illegible]
[illegible] of the building. Then the hall F with its three portals,
[illegible] which a well tower rises, corresponds to the similarly
[illegible] hall F, which forms the connection with the great por-
[illegible] court. But between both lies the vestibul O, that is
the polygonal form reduces the axis of the fountain court [illegible]
[illegible]
[illegible]
[illegible]
[illegible] adjacent [illegible].

No less skillful [illegible] V, which
[illegible] fountain court and at the
[illegible] to an octagonal domed hall, [illegible] with great
skill is added to the adjacent space. At the southwest and [illegible]
angle of the [illegible] projects into the [illegible] court accom-
[illegible] there. The architect utilized this motive and develo[illegible]
[illegible]
at the middle, and thus has created the [illegible] enclosure
[illegible] stair, [illegible]
by every visitor to the palace. This precious little court, as
well as the neighboring chapel V also belong to the most [illegible]
[illegible] parts of the plan and are accessible by little side corri[illegible]
[illegible], that in the ground story lies vaulted corri[illegible]

ornamentation and varied connections the architect has created work of the first rank. All refinements of the developed conception, and a plan are brought out in this masterly and ground plan. The great square emperor's court D stands in direct connection with the emperor's vestibule C and the north facade at one side, with the west facade and the main portal B and its three aisled entrance hall at the other. Further is given a passage to the great eastern kitchen court Q, but in F is a c connection with the narrow and long chapel court G. This is its entire arrangement according to only au elongated vestibule and places in relations the main portal A .od its three-aisled entrance hall H and through this the main fountain court N. One of the most ingenious ideas was to place this court diagonally, and by polygonal terminations at both ends to obtain not merely a richer form, but also the freest transition to the principal axes of the building. Then the hall H with its three portals, beside which a bell tower rises, corresponds to the similarly treated hall P, which forms the connection with the great northeast court. But between both lies the vestibule O, that in its polygonal form repeats the shape of the fountain court at small scale, and affords entrance to one of the main stairs of the building. At the opposite side of the fountain court is developed just as originally a triangular vestibule, that leads to the rooms adjacent there.

No less spirited is then arranged the antiquarium M, which extends for the entire length of the fountain court and at the eastery end stops in an octagonal domed hall, that with great skill is added in the adjacent space. At the northwest end the angle of the antiquarium projects into the grotto court arranged there. The architect utilized this motive and developed it into a regular polygonal projection, placed a fountain niche at the middle, and thus has created the beautiful enclosing of this quiet poetical grotto court, that is freshly remembered by every visitor to the palace. This precious little court, as well as the neighboring chapel K also belong to the more private parts of the plan and are accessible by little side portals. I shall only add, that in the ground story long vaulted corridors with magnificent decorations extend to the principal rooms. So much already appears well from this consideration, that the

[illegible]

principles of modern palace architecture are omitted, but these make this more apparent in the variety and beauty of the internal treatment of the rooms than in the picturesque grouping of the exterior.

The artistic decoration of the vast entirety was originally restricted also on the exterior, not merely to the two magnificent [illegible] the facade, but found its extension in the system of frescos [illegible] external facades and also those of the courts so far neither [illegible] neglected condition. If one seeks on the basis of old representations to restore the originally grey on grey painted decorations [illegible] splendors of the artistic ornament of the emperor's court. I give an illustration in Fig. 220, which is due to the obliging goodness of court architect Riedel, entrusted with the restoration. He has recently executed the restoration of the old painting in the emperor's court in the happiest way.

All Munich architecture of that time was compelled to employ brick by the lack of cut stone, but not according to the example of the middle ages or of the Renaissance of upper Italy is this artistically treated, but it was concealed by a coating of [illegible] painted ornamentation. The great facades of [illegible] and with their richly colored paintings, the remains of these [illegible], which at the end of the [illegible] century aroused the astonishment of even a widely-traveled man like [illegible] have been described above [illegible] also the paintings of the facade of the palace. In the emperor's court is a system of coupled Doric pilasters for the second story, over this again a Corinthian [illegible] the upper story, between the pilasters the wall surfaces [illegible] by niches with figures [illegible] surrounds the windows [illegible]

last reminiscences of the middle ages fade here, with winding stairs, bay windows, towers and other projections in favor of principles of modern palace architecture are omitted, but these make this more apparent in the variety and beauty of the internal treatment of the rooms than in the picturesque grouping of the exterior.

The artistic decoration of the vast entirety was originally restricted also on the exterior, not merely to the two magnificent portals and the niche with the figure of the Madonna on the facade, but found its extension in the system of frescos executed in gray on gray. The nearly complete disappearance of this decoration consisting merely of paintings, both of the external facades and also those of the courts so far neither allowed the whole to be recognized or judged in its dreary and neglected condition. If one seeks on the basis of old representations to restore the originally gray on gray painted decorations of the wall surfaces, he obtains a view of the rich and animated splendors of the surface ornament of the emperor's court. I give an illustration in Fig. 230, which is due to the obliging goodness of court architect Riedel, entrusted with t the restoration. He has recently executed the restoration of the old painting in the emperor's court in the happiest way.

All Munich architecture of that time was compelled to employ brick by the lack of cut stone, but not according to the example of the middle ages or of the Renaissance of upper Italy was this artistically treated, but it was concealed by a coating of stucco. This stucco is characterized as merely a covering material by painted ornamentation. The proud facades of Augsburg with their richly colored paintings, the remains of that gay magnificence, which at the end of the 16 th century aroused the astonishment of even a widely traveled man like Michel de Montaigne, have been described above in their places. In Munich chiefly appears a simpler decoration, gray on gray, and of this kind were also the paintings of the facade of the palace. In the emperor's court is a system of coupled Doric pilasters for the ground storw, over this being a Corinthian a Corinthian in the upper story. Between the pilasters the wall surfaces are animated by niches with figure ornamentation, but on the larger wall surfaces the windows are arranged in pairs enclosed by a

[illegible], all members and [illegible] adequately [illegible],

good proportions, the clarity and clear divisions, the rich and [illegible] overloaded decorations lead one to doubt the [illegible] of different authorship with the earlier parts. Since in connection with such decoration the magnificent portals of the interior receive their full effect, that it is hoped by [illegible] restoration may be again brought to light.

These two portals, one of which is given in Fig. 231, are constructed in a moderate Barocco style in that severe Doric rustication, then favored as an expression of princely dignity and gravity. Executed in red marble, surprising by the refinement of its members, especially so treated with reference to the painted decorations. Over the side portals lions support [illegible] with reference to Maximilian's first wife, Elizabeth of Lorraine. The interlaced initials of both on a crowned shield of [illegible] is a window of the upper story then inserted in the design of the portal, so that it rises with its rich and rather Barocco architecture between the two cut fragmentary gables of the superstructure. The latter are adorned by reclining figures of the [illegible] virtues, and on each portal, of figures of [illegible], also the two magnificent lions, which keep guard before each portal and have arms with allegorical devices beside them. The bronze works and those in the interiors of the courts were cast in a masterly manner by H. Krumper.

To the greater splendor of this portal corresponds the [illegible] marble niche in the middle of the facade, which contains the bronze figure of the Madonna as the protecting patroness of Bavaria (Fig. 232). Here the ornamentation [illegible] and the capitals of the [illegible] features of [illegible] ment of the [illegible]. Over doors [illegible] placed in the splendid [illegible] of the [illegible] court, [illegible] as [illegible]. All [illegible]

great round arch, all members and panels are adorned by masks, festoons of fruits, volutes and other ornamental forms. The grand proportions, the happy and clear divisions, the rich and yet not overloaded decorations lend the whole the impression of eminent dignity with the simplest means. First in connection with such decoration the magnificent portals of the exterior receive their full effect, that it is hoped by cautious restoration may be again brought to light.

These two portals, one of which is given in Fig. 231, are constructed in a moderate Barocco style in that severe Doric rustication, then favored as an expression of princely dignity and gravity. Executed in red marble, surprising by the refinement of its members, evidently so treated with reference to the painted decorations. Over the side portals lions support the Bavarian arms, griffins the arms of Lorraine, the latter with reference to Maximilian's first wife, Elisabeth of Lorraine. The interlaced initials of both on a crowned shield of arms form the climax of the entire structure. With great skill is a window of the upper story then inserted in the design of the portal, so that it rises with its rich and rather Barocco architecture between the two cut fragmentary gables of the superstructure. The latter are adorned by reclining figures of the ruling virtues, two on each portal, Of figures of bronze, also the two magnificent lions, which keep guard before each portal and have arms with allegorical devises beside them. These bronze works and those in the interiors od the courts were cast in a masterly manner by H. Krumper.

To the earnest splendor of this portal corresponds the grand marble niche in the middle of the facade, which contains the bronze figure of the Madonna as the protecting patroness of Bavaria (Fig. 232). Here the ornamentation is of high refinement, namely the precious bronze lantern in the substructure and the capitals of the pilasters originally and spiritedly composed of angels' heads with festoons of leaves. One is surprised to find in this epoch so much sense for the lovely treatment of the details. Even more extensively was sculptuse employed on the splendid fountain of the fountain court, that is one of the magnificent works of the time, as rich in plan and elevation as skilful in treatment. All three arts finally worked

together in the little grotto court, that with its cool grotto with the shell overlays on the walls and the paintings of the vaulted ceiling, the open portico enclosing the principal side, the lawns and shrubbery animated by statues, and finally the well weighed and finely draduated architecture of these enclosing walls, as a real jewel of artistic conception and poetical effect.

But the purpose of the architect in the great building manifestly was to save the chief effects for the interior. First is already the emperor's vestibule, where is a free entrance from the court garden, just as dignified in plan as beautiful in decoration. The imposing room of about 50 ft. wide and 68 ft. long is covered by nine cross vaults, that rest on four great Doric columns of red marble. The high vaults exhibit the spirited painted ornaments on a white ground in the character of the well known antique mural painting. The light fanciful framework of the architecture is interrupted at the middle, so that a view in the blue sky seems to open. The middle vault has a richer painted perspective architecture, which rises from bronze colored hermes in the angles. If one turns to the left from this room treated in the precious spirit of classical antiquity, he reaches the emperor's stair, that in a single flight broken by several landings, but in grand dimensions, leads to the principal storw. The inclined vaults of the stair are divided by stucco ornaments in a refined way, but the panels are animated by fresco paintings, light and at the same time rich. On the landings of the stair the main wall contains magnificent niches in which stucco with colossal statues of Bavarian princes, the whole with a truly majestic effect. All other stairs of the palace, although more modest in scale, are s. similarly treated with stucco and are partlw adorned by frescos. To give an idea of this ornamentation I gave in Fig. 98 in Volume I a part of the decoration of the vault of this stair, that leads to the living apartments of the elector. Fig. 233 affords a plan of this stair and its great landing. En the same manner are adorned not merely the different stairs and vestibules, but also particularly the great galleries, that in imposing lengths accompany the entire facades of the wings of the palace, when they extend before the living rooms as connecting passages.

Everywhere with these decorations the architectural main lines are emphasized as ground motives, the groins of the vaults in the galleries, where the side compartments intersect the tunnel vault. Thereby results a clearly visible rhythm, that has a t tranquilizing effect with all the richness of the ornaments. In the decoration itself prevails a finely drawn scroll work, alternating with many sorts of fantastic masks, and enclosing in beautiful rosettes. Between genii with all kinds of emblems in boldly framed panels, these frames membered by pearl beads and cymas. The larger surfaces as a rule are reserved for fresco paintings, that are mostly allegorical. Their clear and light colors contrast effectively with the white stucco, whose treatment is distinguished by refinement and sharpness. When one considers the extreme multitude of still existing decorations, then must he be astonished by the wealth of the flowing lightness of imagination. But also the purity of the style justly arouses surprise in the time of the beginning Barocco, when many Barocco elements are freely mingled, thus with these works in comparison with the contemporary Italian and with the overloaded bombast of the partly still earlier in Fontainebleau, they are almost classical.

The living apartments, that have remained even from the time of the elector Maximilian I, are chiefly grouped around the emperor's stairway. The great hall was 52 ft. wide and 118 ft. long, and indeed was entirely destroyed by Klenze's rebuilding, buta number of chambers remain substantially untouched. The walls were intended for tapestries, of which a great number are still untouched. The walls were intended for hangings, of which a great number are still possessed in Munich. The ceilings were composed of wooden panels, whose members with modest relief and sparing gilding serve as frames for the inserted oil paintings. Here also prevails the mode of treatment developed io Venice, and a master of the Venetian school is also indicated by the coloring of the paintings. The junction of wall and ceiling affords a great cavetto with a wide frieze covered by stucco ornaments. The architraves of the doors in bold Doric forms are composed of stucco marble. Likewise the fireplaces are treated, yet occur also those more magnificent with white marble and p precious sculptures. The very noble magnificence finally corr-

corresponds to what the art joinery of the time has added, whether carved tables or the no less stylishly treated leaves of the doors with beautifully moulded frames and fine intarsias. Even the ironwork on locks, hasps and hinges manifests the elevated state of the art industry of the time by the beautiful plated work with inlaid ornaments in gold.

One reads in the chambers mostly the dates 1612, and 1617. Actually when one compares the harmonious treatment of these rooms even in the least important things in their refinement, with the uninteresting parts built under Klenze, where before all the lack of all finer art work appears throughout, he must then admit, that we can learn very much from that time reviled as Barocco.

Of rooms belonging to the same epoch I mention only the colossal "Black hall" for the guard and the old castle chapel with its magnificent stuccos, but particularly the antiquarium with its excellent frescos in the style of antique mural decoration, a true model of a room for such a collection.

The Black hall is directly accessible from the fountain court by a stately stair, has very great dimensions, and on the vaulted ceiling are painted porticos on columns, at a colossal scale in perspective. The doorways and fireplaces of black marble, the floors are of white and red marble tiles. The chapel is a triple structure richly adorned by stucco reliefs, surrounded by three stories of galleries, which were intended for the masters and the different grades grades of courtiers. But that very particular beauty of the interior and decoration of the antiquarium, with the elevated platform at the upper end, while at the other the octagonal hall forms the termination. The long tunnel vault with its side compartments is adorned by decorative painting in the style of antique mural paintings. Carved chests are designed to receive the smaller art works and surround the walls, marble busts are placed in the window recesses. Another series of chambers from the time of the elector Ferdinand Maria already exhibits a more Barocco decoration and far greater magnificence, namely a greater covering with gold. Especiallw the so-called Papal chambers are distinguished by their splendor and luxuriance. But the Rococo also finds its representation in the so-called rich apartments of the time of

Charles VII. Whoever knows the costly and fortunately restored little palace theatre, can form an idea of the graceful charm of its rooms. Here the decoration is exclusively gold ornaments on white ground, corresponding to the style. The sleeping chamber with the colossal state bed arouses general astonishment; but the room for Japanese vases, whose walls are entirely ornamented by small porcelain vases on gilded consoles; further the chamber having the bold little pastel pictures in mostornamental gold frames; finally the chamber with embroidered silk tapestries of Chinese work, scences of the life are there represented on a black ground.

I have briefly touched upon only the most essential parts of the still magnificent entirety in spite of all destructions. If one seeks to restore the originals in imagination, he adds the ornament of the entirely painted facades, estimates the magnificence of the decoration, the abundance of precious objects and art treasures of every kind, which the proud building encloses, then he understands the amazement of contemporaries and of succeeding generations, that called the building the eighth wonder of the world (for example Pallavicino, p. 1);he also understands that Gustavus Adolphus should lament, that the palace could not be taken on rollers to Stockholm. But no less pertinent is that other saying of the great Swedish king, in which he calls Munich a golden saddle on a miserable horse.

With a work of devotion the elector Maximilian terminated his activity in building at Munich and at the same time the creations of this epoch. This is the column of S. Maria erected in 1638 as a result of a vow in consequence of the victorious battle on the White hill near Prague, on the Schrannen Place in honor of the protecting patroness of Bavaria (Fig. 234). A work of excellent proportions, powerful in forms and happy in elevation. On the angles of the marble balustrade are four bronxe lanterns, on the corners of the base are heavenly warriors in animated combat with dragons, serpents and similar monsters. On the crown of the pedestal is intermediate with the base of column, are little winged angels" heads of bronze with animated movement and beautiful outlines. Also the statue of the Madonna belongs to the best time. It was cast by H. Krumper; the monument was executed by P. König according to a drawing of Candid.

Nothing of the love of rich colors of the epoch on the facades

of [illegible] seems to us [illegible]. Only in the [illegible] manner is a [illegible], [illegible] already from the last third of the 17 th century a dry and cheerful fresco decoration. Especially well painted are the gray painted trophies composed of a cluster of an ox, [illegible]

What may exist in the [illegible] of other towns, as in [illegible]-[illegible], [illegible], [illegible], [illegible] and other places in remote [illegible] [illegible] worth, but characteristic of the [illegible] of the epoch. [illegible] both stories are enclosed by [illegible] and volutes executed in gray on [illegible], between which [illegible] festoons of fruits, [illegible] stories are [illegible] of [illegible], [illegible], [illegible], [illegible] and the like. [illegible]

[illegible]

of houses seems to be preserved. Only on the meat market is s seen, indeed already from the late time of the 17 th century a dry and cheerful fresco decoration. Especially well painted are the gray painted trophies composed of a quarter of an ox, a killing hatchet and similar elements.

What may exist in the region of upper Bavaria, as in Wasserburg, Burghausen, Braunau, Laufen and other places in remains of that time, I cannot state. On the contrary a little painted house facade in Berchtesgaden struck me, not even of artistic worth, but characteristic of the cultured life of the epoch. Painted Corinthian columns enclose the corners; the windows in both stories are enclosed by cartouches and volutes executed in gray on gray, between which extend festoons of fruits, that are also stretched from one window to another. At the lower windows are ornamentally suspended trophies of hams, sausages, ducks, fishes and the like. On the window caps are humorous s scenes, where apes parody human acts, for example a dance, where the dancers and musicians are apes in men's costumes; a g great orchestra in which the players at the organ, the bass, clarinet and the other instruments are all apes; then a procession of Bacchus, where the god of wine on his chariot is drawn my apes; farther becow is the ape as a money changer; two apes are playing chess; finally at the middle are apes in costumes of elegant cavaliers hunting, in the foreground the hare placed by a whote pointer, in the background being stags and chamois on the mountain peaks, with the verse:- "The hare have you allowed to escape, then violence will be right." Such gay and original works cause the loss of many similar creations d to be doubly regretted.

In Mittenwald is seen on the principal street a richly painted facade in the wildest Barocco with twisted mouldings and the like; over the windows are vern awkward busts of the apostles, in the middle being the annunciation; all still very gay in color.--- Garmisch still possesses many painted facades; t that of the Hussar inn still shows, although restored, Renaissance motives in the angle columns, the architraves of the windows, their caps with antique medallions of emperors on blue grounds, flower wreaths and acanthus scrolls. From an apparent window of the upper story a hussar and another officer seem to

look; even this illusion trick is in the spirit of the Renaissance. All this is very gay and droll. Another house shows a painted facade from the middle of the last (18 th) centurw,entirely with the canopied Rococo scrolls; finally the facade of the dispensary in the forms of the beginning Empire style, decorous in gray on gray, with classical frets, vases, little handkerchiefs and the like. A proof of how long continued there the enjoyment of the painted ornamentation of houses.

Chapter XII. Austrian Provinces.

The previous consideration of the south German provinces has shown us, that the independent development of the Renaissance goes together with the general revival of intellectual life, and that in Germany this rises to a special stamp, where that revival is perfected, thus where the Reformation and the freer elevation of scientific and literary creation appears. The Protestant imperial cities and in competition with them the courts of princes devoted to the Reformation, of Baden, Wurtemberg, Saxony, Brandenburg and the Palatinate, are the zealous promoters of what we term the German Renaissance. On the contrary the Catholic court of the Wittelbachs is inferior to none in zeal for the culture of art, but it engeged in monumental creations not through promotion of the German Renaissance, but by the rigid introduction of a foreign art, the Italian, which had just as little connection with German life, as the Jesuit order introduced by the same princes. Under the papists of Germany at that time, who sought by all means to restore the supremacy of the Pope, appeared as if instinctively also the dependence on Roman art as a principle. Only bishop Julius of Würzburg makes an exception, since in so many buildings was employed the German Renaissance with full decision after attaining mature development. +ut as stated, he is a white raven, that cannot overthrow the general fact, that the German Renaissance with the other cultured life, is very intimately connected with the Reformation. We shall also recognize the same condition in north Germany.

In the Austrian provinces, of which we only take into consideration the cisleithian, we again meet with other and very peculiar conditions of culture, that have a very peculiar condition of the Renaissance as a result. The lands of the Austrian empire mark, blessed by every charm and wealth of nature, appear as frontier lands, as advance posts of German culture against the Slav-Magyar east, as transmitters od the highly developed civilization of Italy in the south. The German races in Austria, inferior to none of the other races in physical and intellectual abilities, received by the peculiar conditions of their geographical situation an enhancement of their national talents, that especially makes itself recognized as vivid imag-

[illegible] and an elastic sense of life. [illegible]
[illegible]
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so a joyful pleasure in the animated phenomena in the world. In the charm of pleasing forms is the direct consequence of these conditions. In constant contact with many different races, Slav, Magyar and Roumanian, the German people there had many [illegible] its own art, but sufficient to cause more rapid rules (?) [illegible] and until our days to give the German-Austrians a touch of [illegible]
[illegible]
[illegible] ception and of acceptance. On the east opposed to a people with a lower grade of culture, they were the bearers and distributors of European civilization, German education, whose palladium they were very often compelled to defend in hot combats again[illegible]
[illegible] to the anciently founded culture of Italy, they were called first to accept and assimilate it.

These conditions are already recognized in the mediaeval monuments of the land. With great power about the end of the Romanesque epoch, the style [illegible] the middle and southern provinces of Germany was accepted here and even in Hungary and Siebenbürgen was employed on splendid monuments. Certainly neither in the combinations of the interior, nor in the [illegible] and [illegible] of the exterior, nor finally the structural principles produced nothing new. In all these points Austria simply received that already expressed, to transfer it to a greater circle. But [illegible] here the joy contained in the spirit of the people in the cheerful beauty [illegible]
[illegible]
[illegible] portal of S. Stephen at Vienna, the noble cloisters of Zwettl, Lilienfeld and Heiligenkreuz. But besides this there [illegible] very frequently penetrated from the south the art of Italy, as particularly shown by the lion portals of Bozen, Gurk and [illegible] the crypt of 100 columns at Gurk and others. This [illegible] culture life must have attained its climax in the Gothic epoch, when the development of the citizen class, with [illegible]

imagination and an elastic sense of life. How this natural talent was expanded in the domain of art and particularly in the realm of music, and from Haydn and Mozart to Schubert created a world of most precious tone products is known to all. But also a joyful pleasure in the animated phenomena in the world, in the charm of pleasing forms is the direct consequence of those conditions. In constant contact with many different races, Slav, Magyar and Romanish, the German people there had many mixtures of foreign blood, not sufficiently strong to produce its own art, but sufficient to cause more rapid pulse beats, and until our days to give the German-Austrians a touch of youthful freshness. At the same timeresulted from the geographical location the twofold activity if giving and receiving, of rejection and of acceptance. On the east opposed to a people with a lower grade of culture, they were the bearers and distributors of European civilization, German education, whose palladium they were very often compelled to defend in hot combats against the hordes of the Orient. On the contrary at the southopposed to the anciently founded culture of Italy, they were called f first to accept and distribute it.

These conditions are already recognized in the mediaeval monuments of the land. With great power about the end of the Romanesque epoch, this style substantially as it had developed in the middle and southern provinces of Germany was adopted here and even in Hungary and Siebenbürgen was employed on splendid monuments. Certainly neither in the combinations of the interior, nor in the membering and grouping of the exterior, nor f finally the structural principles produced nothing new. In all these points Austria simply received that already expressed, to transfer it to a greater circle. But indeed here the joy c contained in the spirit of the people in the cheerful beauty produced a series of ornamental works of the first rank, such as the portals of S. Jak, Trebitsch and Tischnovitz, the colossal portal of S. Stephen at Vienna, the noble cloisters of Zwetl, Lilienfeld and Heiligenkreutz. But besides this there already frequently penetrated from the south the art of Italy, as particularly shown by the lion portals of Bozen, Graz and Salzburg, the crypt of 100 columns at Gurk and others. This rich culture life must have attained its climax in the Gothic epoch, when the development of the citizen class, with us the

most powerful supporter of Gothic, had thus kept equal pace w with that in the rest of Germany. But just as we found in Bavaria, the development of the municipality in Austria after the 14 th centurw remained notably backward. Only in Bohemia under the art loving Charles IV did Gothic flourish with importance, and only on the cathedral S. Stephen in Vienna, this with its incomparable tower is a monument of the highest rank here testifying the the great strength of the life of the German citizen class. But these are exmeptions; otherwise the Gothic has no monument of the highest importance to show, in spite of many original creations.

Besides this splendid period of the middle ages, however important by intensity, the monumental art in Austria only strongly manifests itself in a second great period; in the time of the late Barocco style from the end of the 17 th century to the middle of the 18 th. After the Reformation was overthrown, indeed was exterminated,the clergy in Austria gave themselves up to that worldly pleasure, that now manifested itself in demanding the mighty plans of pompous abbeys; but with the pride of the prelates competed the pride of the aristocracy in erecting those palaces, which before all have impressed on Vienna and Prague their architectural expressions. One must say that in the pompous, often majestically arranged voluptuous buildings of that epoch with all means of riotous decoration, extended the victory over Protestantism with haughty selfconsciousness.

What lies between these two epochs, between the middle ages and the Barocco time, the actual period of our Renaissance, in spite of the many excellent creations, indeed isolated principal works of are artistic value, is yet scarcely to be brought into comparison with the undertakings of other German provinces. If one fully compares the great extent and the wealth of these courtries, the high gift from four of their races of people, from antiquity pure sense for artistic creation and cheerful splendor of existence here served, then will on that with surprise and reluctance accept a fact, that so sharply contrasts with all this, and yet impresses itself on the investigator at every step. In fact in spite of so many isolated splendid creations, we must state that the Renaissance on this soil was transferred here more by the favor of the great, than as protected and cultivated by the entire people, showing itself as a creation

[illegible]

ance the forms of the Renaissance passed into monumental art so early as just in Austria. We find them isolated here already at the end of the 15th century, that otherwise scarcely differ [illegible] so called [illegible] Vienna. The magnificent portal of the artillery barracks in Wiener-Neustadt dates from 1524, the [illegible]lon chapel in the cathedral of Cracow from 1520, a Renaissance portal in the church at Klosterneuburg has the date 15[illegible]. All these monuments, even preceding in time the earliest in the rest of Germany, prove that the Renaissance of Italy had already early passed into use in the most diverse places. How is it now to be explained, that this reform [illegible] just remained isolated, instead of penetrating the land as elsewhere and forcing it to the most complete submission?

This question allows itself to be answered only by the glance at the general conditions of history and culture. [illegible]

climax in Tuscany is formed by art [illegible], [illegible] all real [illegible] [illegible] civic [illegible]

[illegible] already [illegible] 1512 B. [illegible], the author of the song, [illegible]

[illegible]. At the same time [illegible]

[illegible]

the city councillor C. [illegible] in 1512 [illegible]; [illegible]. [illegible] 1526, [illegible] as [illegible] the [illegible]. [illegible] elevation as [illegible], [illegible] [illegible] concluded [illegible]

[illegible] of his successor Maximilian II, whose [illegible] left [illegible] [illegible] so fully completed in Austria, [illegible]

nourished with its heart's blood.

This is the more remarkable, that in scarcely any German province the forms of the Renaissance passed into monumental use so early as just in Austria. We find them isolated here already at the end of the 5 th century, that otherwise scarcely occur elsewhere in Germany. From 1497 dates the little portal with the arms of the family of Edelsperger in the Timasch house, also called Federlhofat Vienna. The magnificent portal of the artillery barracks in Wiener-Neustadt dates from 1524, the Jagellon chapel in the cathedral of Cracow from 1520, a Renaissance portal in the church at Klausenberg has the date 1528. All these monuments, even preceding in time the earliest in the rest of Germany, prove that the Renaissance of Italy had already e early passed into use in the most diverse places. How is it now to be explained, that this happy art still here just remained isolated, instead of penetrating the life as elsewhere and enriching it to the most complete expression?

This question allows itself to be answered only by the glance at the general conditions of history and culture. Although the centre of the current of German spirit was far removed, whose climax in Germany is formed by the Reformation, with all zeal as at the beginning. The peliefs of Luther found vivid sympathy, especially among the nobles anf in the cities, but soon among the country people everywhere in the archduchy of Austria, and already about 1512 P. Speratus, the author of the song, "Healing appears to us," - -- preached the new faith in the cathedral S. Stephen in Vienna. At the same time preached Turriano, as well as the two Cistercian monks, Jacob and Theobald, against the sale of indulgences and the worship of images. Ferdinand I educated in Spain and was zealous against the new faith; the city councillor C. Tauber died in 1523 at the stake; other sacrifices followed; B. Hubmayer was burned in 1528, and his no less resolute wife was drowned in the Danube. But after his elevation as German emperor, Ferdinand became less strict; the constant danger from the Turks compelled him to seek among the states of the countrw contributions for the defence, and for these grants he must allow the free exercise of religion. Under his successor Maximilian II, whose indifference left still more freedom to Protestants, the work of the Reformation was so fully completed in Austria, that nearly the entire country

to Steiermark and Carinthia, even into Salzburg and Tyrol ex-
tended the new faith. First with Rudolf II about 1578 [illegible]
the Counterreformation, which was aided by the religious zeal
of Ferdinand II, who was educated with his cousin Maximilian
of Bavaria by the Jesuits in Ingolstadt. Then commenced that
degenerate era, which suppressed for centuries the rich flower-
[illegible]
highly gifted people to the Roman foreign supremacy and the
spirit destroying discipline of the Jesuits. In the delusion
that only by intimate connection with the Church --- strength-
[illegible]
the loosely connected aggregate of the peoples, the Hapsburgs
[illegible]
of their people. At the head of detachments of dragoons the
[illegible]
the people by force into the bosom of the Church. The [illegible]
[illegible]
[illegible]. Protestant preachers were expelled, heretical books
[illegible]
even their cemeteries were devastated by vandals. Banishment
and confiscation fell to those who did not flee. Thus the Cath-
olic Church again recovered supremacy, but the flourishing pro-
vinces were desolated. From Bohemia alone went forth 36,000 fa-
milies, 1000 of which were noble and knightly, with numerous
artists, merchants and artisans, settling in Saxony, Branden-
burg and other Protestant countries. The violence of this perse-
cution before all [illegible] to the powerful impulse of the
Reformation, which [illegible] all Austria [illegible] undertaken. If one con-
[illegible]
ly be sufficiently surprised, how generally Protestantism was
then generally extended. In 1549 was proclaimed an edict, which
[illegible]
books, should be [illegible], but the books were to be burned; the-
re was already appointed a court for heretics, composed of
members of the university, at the head of which stood [illegible]
[illegible]
much force in Vienna and the west of Austria, that there [illegible]
be yielded to the Lutherans the church of the Minorites and
[illegible]
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to Steiermark and Carinthia, ewen into Salzburg and Tyrol accepted the new faith. First with Rudolph II about 1578 arose t the Counterreformation, which was ended by the calaitous reign of Ferdinand II, who was educated with his cousin Maximilian of Bavaria By the Jesuits in Ingolstadt. Then commenced that degenerate era, which smothered for centuries the rich flowering of German intellectual life in Austria, and delivered the highly gifted people to the Roman foreign supremacy and the spirit destroying discipline of the Jesuits. In the delusion that only by intimate connection with the Church --- strengthening the power of their house, and fortify their rule over the loosely connected aggregate of the peoples, the Hapsburgs sacrificed the intellectual life aod the material prosperity of their people. At the head of detachments of dragoons the bishop's commisaries entered the separate villages to lead back the people by force into the bosom of the Church. The beginning was made in Carinthia,Steiermark and Krain; Bohemia and Austria followed. Protestant preachers were expelled, heretical books were burnt, Lutheran churches and parsonages were destroyed, even their cemeteries were devastated by vandals. Banishment and confiscation fell to those who did not flee. Thus the Catholic Church again recovered supremacy, but the flourishing provinces were desolated. From Bohemia alone went forth 36,000 families, 1088 of which were noble and knightly, with numerous artists, merchants and artisans, settling in Saxony, Brandenburg and other Protestant countries. The violence of this persecution before all testifies to the powerful impulse of the Reformaticu, which then all Austria had undertaken. If one considers the present condition of those provinces, he can scarcely be sufficiently surprised, how generally Protestantism was then generally extended. In 1543 was published an edict, which commanded that all printers and dealers who supplied heretical books, should be drowned, but the books were to be burned; there was already appointed a court for heretics, composed of 12 members of the university, at the head of which stood bishop John v. Revellis, for so quickly had the Reformation attained such force in Vienna and the rest of Austria, that there must be yielded to the Lutherans the church of the Minorites and the chapel of the house of delegates in the capital. Indeed in Carinthia in 1596 the Corpus Christi procession omitted

for 30 years was again held in church S. Veit, and aroused in the Protestant people a riot, from which the priests and the host could be saved with difficulty. Likewise it occurred in Villach in 1594 to the patriarch of Aquileja, when he sought to establish Catholicism again. There the city parish church was in the hands of the Protestants, but they even had two churches in Klagenfurt. The Reformation had at least for a generation extended without restriction in the Austrian provinces, and there was certainly no lack of intellectual activity, even if no equal artistic development accompanied it. But indeed the commotions that accompanied the powerful encroachments on the religious life, and that for a long time even caused the ruin of prosperity, appear to have sppressed the p peace, means and harmony for architectural creations. Let us not forget that aside from isolated attempts, the Renaissance in the German dominions begins its climax about after the sixties and seventies of the 16 th century. But this was about the turning point, when in Austria the Church and the power of the state commenced its war for the extirpation of Protestantism. Thus indeed all germs of peaceful culture must long be crushed.

But in a scarcely lesser degree do also the political conditions seem to have prevented a richer life of culture, so that in spite of the art love of emperors like Maximilian I, Ferdinand I and Rudolph II, no permanent development occurred. Let us realize with emperor Ferdinand's death a dreary epoch for Austria had scarcely reached its end. A long series of battles against foreign enemies and revolted subjects, feuds between robber knights, decades of the wildest power of might, had devastated and plundered the land. The cultivation of the soil w was destroyed, commerce and travel ruined, the cities were without power and prosperity, hundreds of houses lay in ruins, many churches had vanished in flames, the inhabitants of the country had become savages. With the accession of Maximilian I the provinces gradually rose from the existing misery, but the power of the citizen class could not combine during the entire epoch in such powerful city communities as the southern, middle and northern Germany could exhibit in numerous free imperial cities. But the cities after the Gothic epomh

in Germany were first centres of art life. And so again as we have seen, also in the epoch of the Renaissance, yet so [illegible] the new [illegible] of the princes developed in a [illegible] movement again from the [illegible] classes of the cities, in [illegible] into them [illegible] the centre. The art-loving [illegible] of the Habsburg family [illegible] masters of the [illegible] I passed for his literary and artistic undertaken the activity of [illegible] Dürer, Burgkmair and others. For his tomb in Innsbruck, whose principal idea is based entirely on those of the Renaissance, he employed not only a master like P. Vischer, but also artists of Augsburg and Innsbruck. But where in this first [illegible] buildings were to be erected in the new style one [illegible] almost exclusively [illegible] with Italians. The portals with which Ferdinand I [illegible] in Vienna in 1524, betray the hands of Italian stonecutters. The same is the case with the [illegible] of the [illegible] erected in [illegible]. In [illegible] was already mentioned in [illegible] a master Francesco from Italy, who was employed on the [illegible] of the castle, but already in 1530 an Italian, [illegible] from [illegible] where and in 1536 rebuilt the burned castle. An entire family of architects from Italy at that time under Ferdinand I in Vienna and Prague; in 1534 [illegible], in 1542 [illegible], were engaged in building [illegible] and [illegible] with [illegible] a Ven[illegible] [illegible] on the [illegible] Prague also in [illegible] as court [illegible] to Maximilian II.

[illegible] of Italian architects may [illegible] the [illegible] with the [illegible]. As there may also [illegible] of foreign influences. [illegible] Renaissance. [illegible] Ferdinand I [illegible] not lack love for the [illegible] incomparable building [illegible] of [illegible] in Prague [illegible] the new [illegible], and [illegible]

in Germany were chief centres of art life. They so remain as we have seen, also in the epoch of the Renaissance, yet so that besides them the new seats of the princes developed an independent prosperity. Mean while these derivéd their artistic nutriment again from the citizen classas of the cities, in which all cultured life then found its centre. The art loving monarchs of the Hapsburg family early called masters of the Renaissance from Nuremberg and Augsburg into their service. Maximilian I needed for his literary and artistic undertakings the activity of a Dürer, Burgkmair and others. For his tomb in Innsbruck, whose principal idea is based entirely on those of the Renaissance, he employed not merely a master like P. Vischer, but also artists of Augsburg and Innsbruck. But where in this first time buildings were to be erected in the new style, one must almost exclusively be contented with Italians. The portals with which Ferdinand I decorated his arsenal in Vienna in 1524, betray the hands of Italian stonecutters. The same is the case with the magnificent gateway of the Salvator Chapel probably erected in 1515. In Cracow was already mentioned in 1512 a master Francisco from Italy, who was employed in the rebuilding of the castle, but already in 1530 an Italian, Bartholomeo from Florence, who built the Jagellon chapel at the cathedral there and in 1536 rebuilt the burned castle. An entire family of architects from Italy we find under Ferdinand I in Vienna and Prague; in 1532 Jacopo de Spazio, in 1542 Anthoni de Spazio, were engaged in rebuilding the castli in Neustadt, and Hans de Spazio with Zoan Maria (thus by the name a Venetian) were busied under Paolo della Stella on the Hradschin at Prague. Also in 1568 an Italian Continelli is mentioned as court architect to Maximilian II.

Each series od Italian architects may then be shown in Germany only with the Bavarian dukes. As there may also be established here the predominance of foreign influence, that must suppress the development of an independent German Renaissance. That Ferdinand I did not lack love for the understanding of a art is proved already alone by the incomparable building of the Belvedere in Prague. He left a proof of his understanding of architecture, when on his journey to Frankfort in 1563 he visited the new fortress of Plassenburg, and showed to the

margrave George Frederic some defects in the works commenced, that even escaped the architect himself. But especially he showed the love for the antique coins then prevailing, an important collection of which he had planned. Of the art loveof his son of the same name, who made Philippine Welser his wife in 1 57, evidence is given by the remains in P. Ambras and even more by the treasures of the Ambras collection in Vienna. In general the art sense of the Hapsburg princes was restricted to the confirmation of a tendency to collect, and to this first are due the precious treasures of old and new art, that even now makes Vienna one of the richest sources for artistic studies. But this esthetic disposition, however highly it must be estimated, was not sufficiently energetic to create monumental works of higher importance in greater numbers. The problems that the unquiet times placed directly before these monarchs were too complex in nature, to allow leisure aod harmony for artistic creations to exist. The endeavor to strengthen and increase the power of their house, the acquisition and securing of Hungary, the constant danger of Turkish invasion, the difficulties presented by the handling of German imperial conditions, and these were increased by the pernicious hostility to the matter of the Reformation, whose promotion alone would have given the Hapsburgs invincible power and thereby the victorious control of all conditions, and these together must have been prejudicial to the Austrian culture of life. The last Hapsburg of this epoch, the equally unfortunate Rudolph II by disposition and education, sought by neglecting his duties as ruler to obtain freedom for the sort of private hobbies, and the best point in his otherwise so gloomy life is without question his love for the arts. But also in him was expressed less by the production of monumental creations, than by the collection of costly paintings, statues, jewels, ornamental objects, mosaics and curiosities. Only recently have we obtained from documents a view of the vivacity and extent of these hobbies. Rudolph had for his time collected the considerable number of 413 paintings, a great portion of the masterpieces, which now form the basis of the Belvedere gallery. He had agents in Italy and Spain, who arranged for him the purchases of art works. Not superficial must have been his love of art, for otherwise he

would not have sought with such zeal Dürer's works everywhere, of which he knew how to procure a number of the most important. Besides he gathered sculptures in marble and bronze, antique as well as imitations, rough and cut precious stones, inlaid table tops and pietra dura and overseas curiosities of all kinds. Also he knew how to attract and to employ artists, but in spite of all this, he never came to the development of a monumental art, a national German Renaissance..

If we survey the architectural works, which the Renaissance produced during the long duration of this epoch in the wide extent of the Austrian provinces, we find almost merely the buildings of princes and the castles of the high nobility, but these are also so scattered over the country, that they do not give the impression of an intensive native school, but rather of a sporadic activity of foreign artists. I alian forms both in the composition of the whole, as in the treatment of the details, predominate here during the entire epoch. The irregularity in the plans of northern buildings recedes; the towers and winding stairs are almost entirely omitted in favor of simpler and clearer forms of plans. Likewise the bay windows, the high roofs with their ornamental gables, the pride of the German Renaissance, play no prominent part here. It is therefore conceivable also, that in the architectural works that naive mixture of Gothic elements with Renaissance motives, with which the ew stwle appears almost everywhere in Germany, here almost never occurs. An exception is only occasionally made on smaller works as on a folding altar in the church at Soding, in Steiermark. On the contrary direct Italian influence is everywhere, so that particularly the courts are furnished with arcade passages with a preference for eastern ways, whether on piers or columns. With these is connected , that the wooden construction favored almost everywhere in Germany almost entirely yields to the Italian stone construction, with the exception of mountain regions, that adhere to their locally developed wooden construction. Especially characteristic is it still, that the geometrical ornament which transfers the motives of leather and locksmith's work to stone, one of the most developed and permanent forms of the perfected German Renaissance, is scarcely found in Austria. On the contrarw the Italian influence

is strengthened for the long time by an extremely noble treatment of the ornament, of which I give some examples in Figs. 258 - 238.

Of the cirty buildings are first to be separated the so-called houses, i.e. the buildings erected for the assemblies of the nobles, for they owe their origon to the privileged class, and bear the same artistic stamp, i.e. the Italian. What otherwise occur in the cities of Austria in citizen's buildings, a are small or of no importance. The later survey will show how unimportant is the series of citizens' dwellings from this epoch. Of city halls or other works of city secular architecture it appears nothing exists in even the mightiest and wealthiest cities of the empire. Well may the artistic decoration have been principally limited to the fresco ornamentation of facades or at least to sgraffito. But also very few traces of them remain. On the contrary one finds in the entire countrw, particularly in the archduchy of Austria, Tyrol and Salzburg as in Carinthia and steiermark, there are still many creations in the arts of locksmiths and smiths, which nowhere produced nobler works than just here. We give by anticipation some examples, which will later be followed by others; Fig. 239 for the railing of the fountain on the Franz-Josef quay in Salzburg; Fig240 is a memorial cross from the cemetery of S. Sebastian there; Fig. 241 is a house beel from the postal inn in Hallstadt:- for evidence that this endeavor for artistic clarity of form extended to all domains of life and even to everyday needs.

Somewhat more graceful is it in Bohemia and Moravia. Here was already produced a high bloom of culture in the second half of the 14 th centurw under the rule of Charles IV. By the Hussite war much was indeed destroyed, but the Protestant spirit had spread so powerfully in the land, that it produced a high intellectual culture. To the same circumstance is it to be attributed, that the country exhibits a greater abundance of monuments of citizens' architecture, also from this epoch, and t that the artistic character thereof, aside from certain Italian works of the early period, exhibits more independence and much harmony with the German architecture. We have to discuss this more fully by a separate examination of the different provinces.

Archduchy of Austria.

The poverty of such a great city as Vienna in monuments of the Renaissance will always arouse anew the surprise of investigators. We have to do with a city, that already in the middle ages could boast of a splendid prosperity. Yet the basis of this prosperity of Vienna consisted less in the independent promotion of art and industry than far more in the animated transmitted and intermediate commerce, which the favorable location of the city caused. Placed on the frontier of the German country, Vienna was the most important place for exchange between the West and the East, and at the same time by its connections with Italy it became an emporium for the traffic with the South and the Levant. What wealth the city had acquired in the 15 th centurw, we recognize now by the animated statements of Aeneas Silvius. He praises not only the splendid churches, but also the stately houses of the citizens with their painted facades, the broad courts and the magnificent house equipment. Especially pleasing to him as tokens of luxury, were the glass panes in the windows, and the beautiful iron fixtures of the doors. Of all this scarcely a trace exists. And yet already in the early middle ages the city passed through an independent artistic development. The oldest parts of S. Stephen and the nucleus of S. Michael's church show, even if not a grand, yet a refined treatment of the Renaissance style. In the Gothic epoch were added thereto richer works of church luxurw, but first with S. Stephen's cathedral architecture rose here to one of the great master creations of the time.

And thus more strikingly on the other hand appears the poverty of the Renaissance. Indeed these were times that also for Vienna bore within them agitations and dangers of many kinds. After the death of Maximilian I, the city vigorously participated in the revolt against the government of his successor; yet the rebellion already in 1522 was suppressed by the arrest and beheading of the ringleaders. But just afterwards the inclination to the Reformation led to those persecutions and burnings of heretics, already mentioned above. On the other hand were repeatedly threatened invasions by the Turks, attracted to Hungary in 1529 by Zapolya's treason, overrunning Austria and Steiermark, but they were repelled by the heroic courage of the small garrison of Vienna. The brave inhabitants had then destroyed their suburbs themselves, and with these timbers

had fortified the bastions. The new danger from the Turks in 1532 was indeed juickly defeated by the palgrave Frederic; but in 1541 pestilence carried off a third of the citizens. At the same time was increased the war against the adherents of the Reformation, indeed in 1551 were the first Jesuits invited to Vienna in order to oppose the movement more impressively. At the same time was issued the philanthropic decree, that for identification the Jews must wear a yellow cloth lapel on the left breast of the outer garment. A few years laterit was sought to expel them entirely, however without fully succeeding. Milder times came first after 1556; but soon afterward by Suleiman was threatened a new invasion od Turks, greater than before, retarded by Zriny's heroic death, and defeated by the commander's fall before Szigeth. Finally in 1570 was a repeated occurrence of the pestilence, and again in 1596 is recorded a threatened Turkish invasion. But all these dangers and agitations are still insufficient to explain the lack of monuments of that epoch. The last Turkish siege in the year 1683 may well have destroyed much tha was valuable in the suburbs; namely the houses and gardens of the nobles, of which Merian has left us views, were then destroyed; but in the inner city so little is preserved, must be explained by the great activity in building, which began to transform all Vienna after the end of the 17 th century.

The first occurrence of the Renaissance must probably be recognized in the extremely elegant portal of the Salvator chapel. The origin of it is connected with the brief of Pope Leo X on June 10, 1515, which decrees that the chapel of the city hall shall in future bear the name of S. Salvator. This gave the city council permission to have struck the first Salvator medals, and probably also for the erection of the portal, which not only in its compositionbut also in its execution indicates the hand of an artist from upper Italy. The portal (Fig. 242) is enclosed by richly decorated pilasters before which project columns with freely treated Composite capitals, the shafts a very greatly diminished diameter near the bases, partly fluted and partly covered by Warlike emblems, entirely in the style of the early Renaissance of upper Italy. Extremely elegant are the sphynx figures ending in acanthus scrolls on the frieze, the dentils, pearl beads, leaf cymas of the main cornice and

of other members. The cap forms a semicircle with coffered soffit, within it appearing the half figures of Christ and the Madonna in high relief, while on the angles are two smaller forms of warriors, me ifestly recalling the founders of the chapel, and brother knights Otto and Haymo. The whole in its elegance breathes the spirit of the true early Italian Renaissance.

Further several tombs are to be placed here. First in S. Stephen at the west end of the northern side aisle is the epitaph of Dr. John Cuspis (d. 1529) with his two wives, made of red marble in very plain and dry Renaissance form, the niche with the busts enclosed by pilasters, the arch filled by a shell, in the lower panel kneel the persons in a portico divided by little Doric columns. Richer and larger in the north transept is the epitaph of the canon and former chaplain of emperor Maximilian I, nicolas Engelhardt (d. 1559), this being also in t the ornamental style of the early Renaissance. A chief monument is the great sculpture of 1540, which is placed on the exterior of the south side of the choir, in the middle being Maria and Christ,surrounded by reliefs representing the seven sorrows of Maria. Enclosed by very elegant pilasters with Corinthian capitals, the surfaces between the figures being filled by beautiful foliage with the lightest flow, with playing genii, fantastic dragons etc. All is still decidedly in the character of the early Renaissance, refined and elegant. Here is recognized the hand of an excellent master, but on the contrary the enclosing pilasters, that enclose the ten representations of the Passion at the southeast angle of the little choir addition, show very slight understanding of the new forms, wonderfully and primitively treated, in singular contrast to the great refinement and animation of the figure scenes, which betray a master equal to Adam Kraft. A renaissance tomb of 1524 is then seen in the church of the Teutonic order, and a very elegant one in church S. Michael. It is the great red marble epitaph of George v-Lichtenstein attached to the southwest pier of the transverse aisle, enclosed by finely decorated Corinthian pilasters, likewise in the spirit of the early Renaissance. How the same motive a short time later was already made dry a and tasteless is recognized in the same church on the tomb of 1561 in the northern side choir.

The citizens' houses of the time probably received their artistic decoration chiefly by frescos, and after the complete disappearance --- for not a vestige of these now exists --- the facades are without any interest. Indeed here and there occurs a bay window, but a,so without any characteristic treatment. More important is probably the architecture of the courts, whose stately size alreadw impressed Aeneas Silvius. These great courts are often arranged beside each other, so that from this originate passages from one street to another, and belong to the peculiarities of the inner city. But with an architectural stamp but one remains in the city, the house at No. 14 Graben. (Fig. 243). In a stately arrangement this is surrounded on three sides by arcades (in the court), which beside the ground story comprise the three upper stories. The work is not exactly particularly refined, but is bold and full of character in the developed forms of the Renaissance, as they came into use about the middle of the 16 th centurw. In the ground story the arches rest on Tuscan columns, and above follow diminished piers ,ike steles, and then Ionic columns with the high necks of the Renaissance period, with variously twisted shafts; finally in the uppermost story are Corinthian columns alternating with banded columns with shafts fluted below; all supports in connection with the low stories are of very short proportions. The cross vaults of the arcades rest on consoles in the walls; the balustrades of the separate rows of arcades are closed and furnished with a border moulding. Two winding stairs, a subordinate one at the left of the main stair at the right are placed in the front corners of the court. The principal stair is visible in our Fig. .od receives a suitable subdivision by pilasters, that in a peculiar way are connected with consoles and then has ornamental Gothic tracery balustrades. The plan of this stair is broad and stately, the newel exhibits mediaeval forms in its mouldings; but especially beautiful in effect is the new work of intersecting rounds, which is adorned by rosettes and little heads, covering the entire underside of the winding stair. It is the same treatment as on the beautiful stair in the old castle at Stuttgart. The upper termination of the stair is formed here as there by an elegant star vault. But how simply these houses formed their street facades, and

how much they calculated on color decoration is also seen here, since even the portal itself shows the greatest simplicity.

How these court designs were later transformed into tastelessness, is recognized among others in the house No. 6 Bauernmarkt, where the depressed arcades of the court rest on Tuscan columns in all stories. The house indeed bears the late date of 1662.

Almost as unimportant is what the Renaissance has left on the imperial castle. The extensive buildings form a conglomerate from very different times. Originally built by Leopold the Glorious, it was devastated in 1275 by fire, but under Albert I it was again restored by a master M. Bushperger from Osnabrück. A chapel was built in 1298, but that now existing, Frederic IV caused to be erected in 1449. More extensive alterations appear to have occurred under Ferdinand I. The nucleus of the building consists of three wings, that enclose a nearly square Swiss court. The old condition is recognized on the plan of the city drawn in 5 7 by B. Wolmuet, and on the view by H. S. Lantensack dating from 1552, on which is seen the portal erected in the same year with the name and titles of Ferdinand. The arched passage of this portal contains the only remnant of the artistic decoration of that time. Its flat mirror vault with the striking subdivision is covered by handsome frescos. The blue principal panels contain arms between gold ornaments; with these alternate white panels with many colored arabesquesin the fantastic style of the luxuriantly developed Renaissance, not exactly of special refinement, but full of life and harmonious effect. The horizontal surface is adorned by the Austrian arms on a blue ground. Painted bronze hermes placed in graw panels at the four corners, appear to represent the middle panel. The name of the painter, who has even portrayed himself there, is B. Porti. This is all that is preserved here from the Renaissance. The so-called Stallburg (stable) built in 1559 for Maximilian II shows nothing remarkable.

Likewise in the house from the assembly remains not much of that time. The decoration of the great hall dates from the later time. Yet one sees in the room now serving as sacristy of the chapel a tolerably simple portal of red marble with the u use of gilding, that on its frieze bears the date 1571. Tuscan columns enclose it; remarkable on the attic is the relief of

two knights, who ride against each other to extend their hands; beside it in the side panels of quatrefoil shap are dragons' heads ending in small ornaments. More magnificent are the unfortuately recently painted in oil colors, great portal of oak strikingly executed with inlaid work, from the same year, which is found in the library hall. Two hermes alternating with two caryatids subdivide the lower portion, to which corresponds an upper cap less luxuriantly treated. How very common it further during the entire epoch, to introduce Italian artists, is seen because when the city was newly fortified in 1542-61 and was surrounded by bastions, besides the German architects H. Schallontzer, chief architect of the century, A Hirschvogel and B. Wohlmuet, also were employed the Italians Francesco de Poco from Milan and D. Illalio from Carinthia.

A showpiece of Italian Renaissance is possessed by Wiener-Neustadt in the main portal of the present artillery barracks, according to the fine Latin inscription built in 1524 by Ferdinand I as an arsenal. The portal occupies the middle of the east wing on the otherwise unpretentious building, opposite the old castle, whose chapel is a rich work of the late Gothic time. The Renaissance has here tried its best in contrast to the middle ages and has produced a little masterpiece. Elegant enclosing pilasters with antique emperor's heads in medallions form the border. The capitals are free Corinthian with acanthus, griffins and genii, and belong to the best of the Renaissance. The soffit of the arch exhibits little angels' heads in flat coffers. In the spandrels of the arch beautiful busts form the filling, a male and a female, enclosed within wreaths by floating bands. Above is a crowning tympanum with the great and richly painted arms, that are guarded by two griffins. The composition of the whole, the fine execution, the elegance of the architeltural members, all testifies for an Italian master. At the rear of the barrack is a smaller portal of the same time with a similar inscription, simpler in design and decoration. On the entablature two rather stiff genii hold the likewise painted arms.

In the other portions of the archduchy according to all appearance a pair of castles are the best from this epoch First castle Schalaburg near Molk, erected between 1530 - 1601, chiefly under John William, knight of Losenstein. Since this is

[illegible]

not only in such inflections. the closest piece comes in the [illegible] way back into the 13 th or even the 12 th century. The [illegible] of the [illegible] however is the court with its [illegible] so which I have given in Fig. 24 [illegible] illustrations. In these [illegible]

[illegible]

[illegible] made [illegible] to take [illegible] the work of a native artist, [illegible]

[illegible]

[illegible] progress of the work.

[illegible]

published by the drawings of the Wiener Bauhütte, I can restrict myself to some indications. The oldest parts appear to extend back into the 13 th or even the 12 th centuries. The artistic nucleus of the plan however is the court with its magnificent arcades, to which I give a view in Fig. 244 from a photograph with the aid of these illustrations. On three sides the court is surrounded by an arcade on columns, above being a gallery on piers in the second story, to which lead up two stairs enclosed by ornamenta, iron railings. Here prevails the highest richness of decoration; the columns consist of red marble; the stylobate of the upper piers is adorned by reliefs representing the deeds of Hercules in ornamental niches, to these are added hermes figurescovering the surfaces of the pilasters; further on the spandrels of the arcades are the arms of the Losenstein family and of their relatives, and finally numerous portrait busts are on the upper frieze. The internal wall of the gallery is adorned by great medallions of Roman emperors. Wonderfullw almost in the character of mediaeval Romanesque b buildings are the little Gothic half columns before the pilasters of the upper tympanum, as well as the composition is anything but correct, but rather appears very capricious. If one must recognize in this indeed the work of a native artist, then on the contrary the nobly ornamental reliefs, which cover the side surfacesof the upper piers exhibit Italian charm with the richest gift of invention. It is even more remarkable that these precious reliefs are all of terra cotta. The examples that I gave from the drawings of the Wiener Bauhüttein Figs. 235-238 exhibit a treatment of the ornament that betrays Italien art, indeed that appears undoubted that the models of this decoration, unknown in all southern Germany, refer to upper Italy. T There prevails in them that stylish treatment of foliage ornament, which in Germany was very soon supplanted by a linear play of forms. Besides there occur here surface decorations c carved in wood, that consist of light drawing on slightly sunk grounds. Of these we add in Figs. 245 and 246 the drawings to which we we owe these to give a fine representation of the tasteful richness of the whole.

Very grand then appears the Rosenburg located not far from Eggenburg, erected in 1593 by S. Grabner at Rosenburg and Potten brunn. According to the illustrations it is an important

and substantially still mediaeval design, picturesquely arranged on a steep rocky summit, but adorned by a Renaissance court and Italian loggias. Besides the castle proper the mightw outer walls enclose a gently ascending court 123 paces long by 60 paces wide, now by its name of "tourney place"still introducing the former purpose. Arcades surround it. Walls and piers were painted, at the side next the castle the place is enclosed by a rather low wall and 14 niches, in which were placed statues of heros in Roman history. A triumphal arch ornamented by pyramids and lions leads to the bridge over the inner moat of the castle, and to the castle itself, which is entered through a massive gate tower with two ornamental galleries. One now reaches the first court, on the left being the great hall, at the rear on the right is a great tower. Between this and the also square building lying behind it extends a moat. Over the drawbridge one enters this part of the castle, that was built in 1614 by the owner at the time, Vincent Muthinger v. Gumpendorf. Here is first a beautiful flight of steps of wide ashlars; around the outer court were placed under the cornice, statues of terra cotta, of which some are wanting. As for the numerous rooms, they are mostly decorated very simply. Remarkable however is the wooden paneling on the ceiling of the state hall, the colored glazed painting of some rooms, as well as the rich stucco ceilings and the ornamental stoves. The chapel from the time of Grabner still has Gothic reminiscences of this great fortress, uninhabited for more than a half century and left to ruin, but recently restored according to the style by the present possessor.

Not far from there lies the castle of Göllersdorf surrounded by moats, built about 1545-1596, unfortunately greatly injured by neglect and partly modernized. The main building with the arms of the count of Suchheim and the date 1551 is a likewise tasteless and paltry composition. In the chapel, a structure from the end of the 15 th century, are masterly wooden paneling and stalls (1611). In the second story next the court is an open gallery, indeed built with depressed pointed arches, but o otherwise entirely in the character of the Renaissance. In the tower room is a very beautiful fireplace with many figures and the date 1615. The spiral stair is very noteworthy and leads to the attic.floor, and certainly does not have its like in the

entire country. On the underside are placed relief ornaments of all kinds, animals, hunting scenes,busts etc., aod the date 1555. A very beautiful Renaissance building of 1650 is the castle of Steinitz near Eggenburg, unfortunately already very ruinous. The great hall in the third story is floored with marble tiles and has a splendid stucco caeling. Then the castle of Ebreichsdorf northeast of Wiener Neustadt, a former fortress in the water, built square with a great tower at one corner, unfortunately much restored; very interesting is a series of arms over the arches of the ground story of the side of the court of abouh 1560. In the country there standr a monument c crowning the vaulted mound in whose vaults is found the hereditary tomb of the family of Beck v. Leopoldsdorf. The monument is in the style of the purest Renaissance and is decorated by many heraldic arms, and belongs in the last years of the 16 th century. In Gaming are counted in the still existing parts of the former Carthusian monastery, the prelature with the magnificent library hall, further the second cloister court with the open galleries, finally and indeed particularly the noble church portal yet in good Renaissance. It originated in 1609 under prior Hilarion. In Klosterneuburg is the older monastery building, a structure from the end of the 16 th century, but especially the priests passage is very worth consideration as a work of the Renaissance.

Another building likewise represented as important is finally the castle of Michelstätten. It dates from the time about 1600 and by its fine forms belongs to the last years of the beautiful Renaissance. Before all it becomes noteworthy because while then the feudal primary owner of the ground restricted the defensive works of the recently established country seats to a minimum, but the contrary was followed on this building. Defended externally, gloomy and arranged without decoratio, the castle contained internally a double row of vaulted arcades resting on columns, whereby open porticos, galleries, spacious vestibules and communications became possible. In plan the building formed a polygon of 16 sides, that on the exterior shows only defensive walls with little windows and buttresses at the angles; the roof has but one slope, and this is toward the interior, thus not being visible from the outside. In the middle of the court is a great and magnificent Renaissance

fountain, the lower basin hexagonal, the upper round in the f form of a shell. The whole adorned by genii spouting water, m masks, trophies and festoons of flowers. Whether anything remains of the castle of Windhag represented in several views by Merian, of Pragthal and Zeilern in lower Austria, I am unable to say.

Very remarkable is the parish church in Waldhauten, a village in upper Austria on the Salqweg. Here at the beginning of the 17 th century a master Job Eder, who has perpetuated himself by the date of 1612 on the monument, built a thre aisled church still entirely in the style of the late Gothic, but added the singers' gallery with its parapet, the tabernacle as well as the main portal (dated 1610) in elegant Renaissance forms, that is still moderate in the use of Barocco elements, and is particularly distinguished by a rich linear decoration of the surfaces. As frequently occurs in the German Renaissance, also h here and indeed in a later epoch still --- the construction of the Gotsic peacefully proceeds beside the motives of the Renaissance.

A stately and richly executed Renaissance tomb is found in the the church at Pyhra in lower Austria. It represents on a wider than high mural tablet of red marble the knight Christopher v. Greiss (d. 1576) and his wife and numerous children kneeling before the crucifix. An arch on Tuscan columns encloses the principal scene, while in three arched panels kneel the brothers of the deceased separately. The lower panel contains the ornamentally treated arms, an upper one like an attic has the inscription tablet surrounded by handsome cartouche w work. The border pilesters enclose the whole by elegantly adorned leaf ornament in the sense of the early Renaissance.

Of citizens' houses is a great lack everywhere, also in the other cities of the archduchy. It is characteristic for example, that Linz, the finely located capital of upper Austria, has no trace of Renaissance buildings . Only the flourishing of art industry of this epoch, that also existed here, is proved by some remains of painted faience stoves in the museum of this city. Several interesting tiles with reliefs of Bible stories in rich polychromy still show the forms of the early Renaissance, and thus must belong to the middle of the 16 th century.

A larger and magnificently painted stove, entirely preserved, that came from Wildshut, belongs to the close of this epoch. Blue, white and yellow are the prevailing tones; yellow and white festoons of fruits enclose the panels with the equestrian statues of the seven electors, the emperor Leopold and the count v. Staremberg. At the angles Roman soldiers as hermes form the terminations.

To the most ancient and most attractive cities of the country belongs Steier. But although a Gothic full of character appears here not merely in church but even in secular buildings, the Renaissance is again almost void. Only the granary with i its sgraffito facade is an original building from the end of the epoch (1612). We give in Fig. 247 after the drawings of t the Wiener Bauhütte the simple and yet charmingly treated facade, that obtains by the double gable a marked appearance. The character o: the sgraffitos, that in a correct cioception of the problem are limited to mere enclosures of the openings, w will be clearly illustrated in Fig. 248.

Most vestiges of the Renaissance seem to be contained in the region north of the Danube, which borders on Bohemia and Moravia, namely the quarter below the Manhardsberg, where also belong the Rosenburg and the castle of Göllersdorf. Here is also ferst to be mentioned a properly German Renaissance. En Znaim the city hall exhibits a Renaissance form, Krems a private house with ornamental polygonal bay windows, on which are reliefs of scenes with soldiers, is much praised. But particularly attractive appears Eggenburg, a small and very interesting little city with a church, partly Romanesque and partly Gothic, --- aod with a completely preserved fortification of the city from the 16 th century. Remarkable before all is the so-called painted house covered by brown sgraffito drawings on the entire external side. We find scenes from Biblical history with colossal figures, some mythological representations and instead of roulded bands are bands with inscriptions of partly religious and partly gayer signoficance. As the time of execution is given May of 1547 on the band. The house even shows in the gateway arch, window architraves and doorways the character of the Renaissance, the lower rooms are stumpy pointed vaults, partly partly with a round arched arcade next the court. The bay win-

window still has the character of late Gothic.

Steiermark and Carinthia.

Also in Steiermark was the Renaissance introduced by the art love of the princes and nobles; but likewise here it substantially remained the product of foreign artists. The more important buildings in the country indeed appear of Italian origin. The artistic development contributed to a special promotion, so that the capital of the region was the seat of an independent side line of princes. Under archduke Charles II the Renaissance began to develop; also archduke Ernest and at the end of the epoch archduke Ferdinand, later German emperor as Ferdinand II, participated in the artistic creations.

Meanwhile the most independent and most important that the land produced in this epoch were the creations in the minor arts and art industries. First are to be emphasized the works of potters, several of which offer important evidence in the magnificent stoves of the castles. Thus in the fortress at Graz, in the castles of Murau, Regensburg, Hollenegg and Schrattenberg. But before all Steiermark was distinguished from ancient times by its iron industry; that in the middle ages and even more in the epoch of the Renaissance led to a truly artistic development of locksmith's and smith's worm. Even now is found in the entire region , not merely in cities, but also in the plain peasants' houses numerous remains of these works full of character. Although these beautiful works extend over the adjoining regions of Salzburg, Tyrol and Austria. An excellent example is presented by the well represented in Fig. 249 in Brück on the Mur. In spite of the late date of 1626 it equals in technical execution and stylish treatment the works od the best time. There is read on it the verse:-

"I, Hans Prasser
Prefer to drink wine than water.
If I drank water rather than wine,
I might be a richer Prasser."

With this humorous saying, the artistic master probably desired to perpetuate his name.

With this flourishing art industry is also contrasted here in a striking manner the poverty of the architectural productions. Only the provincial capital Graz appears to be characterized by imposing Renaissance works. The most important and in

itself very imposing building is the house of the assembly, by which name in Austria is designated the building erected for the representatives of the province. But this monument so decidedly bears the stamp of Italian art, that it must be termed the work of a foreign master, indeed from upper Italy. The very extended facade, above whose roof rises an unimportant bell t tower, is opened in the ground story by a series of openings like gateways, that were indeed intended for shops. The two principal stories have coupled arched windows enclosed in pairs by antique entablature and cornice. This is entirely in the character of the palaces of Venice and Verona. Over the main portal is formed a triple enclosed group, that in the second story again in the Venetian way is connected with a balcony resting on bold consoles. The upper story has small mezzanine windows. Otherwise the facade is not subdivided, the surfaces are plastered but indeed were originally painted. The principal portal is enclosed by strongly diminished and fluted Tuscan pilasters, is crowned by a bold cornice with consoles, and shows in the spandrels the heraldic animal of Steiermark, the fire-breathing panther. The facade as well as the entire nucleus of the building is executed in the character of the Italian high Renaissance, noble and clear, just as free from the sportive decoration of the early time as from the degenerate forms of the Barocco. Only on the second and somewhat simpler arched portal at the left southern side is seen a broken gable as a cap. A second addition dated 1644 contains a magnificent portal in boldly developed forms flanked by niches with statues a animated by mannerism. Magnificent fittings and knocker on the door, as well as finely designed gratings in the windows evidence the skill of the artistic locksmith and smith. On the frieze above the portal are placed the arms of five noble Styrian families.

But the chief part of the entire building is the great court with its nobly treated porticos on piers, a view of which is given in Fig. 250. Through a great corridor and tunnel vault with side compartments on Doric pilasters one passes into the court, that forms a great rectangle enclosed by 10 arches on the eastern front and 5 on the northern end. In the northwest angle is placed the flight of steps, that ascends to a rampant arcade to the main storw. The west wing is a brilliant Barocco

stucture containing the assembly hall. In the reentrant angle at the stair lies the chapel, likewise a later domed building. Finally the south wing is a modern addition without character. By the arcades exected in a simple and noble Doric style of the Italian high Renaissance, the court acquires the impression of distinguished solidity, that is enhanced by the execution in excellent ashlar masonry. The waterspouts with their supporting rods are artistically executed (Fig. 251). Also the weathercock of the clock tower with the fire-breathing panther exhibits a treatment full of character. The main stair to the front building leads in the eastern wing in a straight broken flight to the upper story, where it ends at a strikingly treated arched portal. All this is executed in the spirit of Italian art.

The so-called knights' hall, that extends in the west wing beside the assembly hall, is without architectural importance. From the front court a vaulted passage leads to the western side into a simpler side court, whose rectangular windows however exhibit architraves in the forms of the nobler high Renaissance. From thence one passes to the rear of the building t through a simpler but also characteristically treated arched portal. The main court receives a special decoration by the m magnificent draw well, one of the richest and most original metal works of the Renaissance, constructed entirely of bronze. With five little ornamented columns, that pass into a magnificently ornamented superstructure. Scrolls and flowers are combined with figures in it with a charming effect (Fig. 252). Near the well a tablet recalls that the great Kepler lived here from 1594-1600.

If one mentions the now destroyed parts of the citadel and the mausoleum of the emperor Ferdinand II, scarcely belonging to this epoch, an Italian domed structure in Barocco forms, all most worthy of mention in Graz is exhausted. Likewise here are found the same architectural tendencies, that are common to nearly all cities of Austria; a striking poverty , so far as the middle ages or renaissance comes in question; first in the later Barocco and Rococo was a richer development. Thus there do not fail here stately buildings like palaces in the Italian Barocco style. In the earlier epoch men would be aided by painting the facades. A flowingly treated facade, indeed only from

the 18 th century is still seen in the Herres alley obliquely opposite the house od assembly. Frequently occur polygonal bay windows at the angles, though without architectural treatment. Beside the house of assembly a facade shows a plain Renaissance portal full of character. The court of this house to which one passes through a vauted corridor, has in three stories arcades of depressed proportions on simple Tuscan columns. Frequently are found and especially in Bürger alley similarly treated courts; but all this is of small importance.

Farther south the cities lose character and become poorer. For example at Marburg whose secular buildings are without any importance. The city hall indeed has over the entrance a balcony with loggia from 1565; but the slender little Ionic columns are weak and mean. The count likewise has unimportant arcades on Tuscan columns. All this as well as the membering if the f facade executed in stucco, also especially the architraves of the windows betray the influence of Graz, particularly of the house of assembly, but reduced provincially to a degraded stage. It appears that in these countries, where men were not able to call Italian architects, their own creative force did not suffice to produce more important works. A portal on a house in Post alley from No. 9 bears the same character, but on account of its inscription may find a place here, since the owner has immortalized himself by it:- "Urban Munnich am I called, well known in the high German lands, born in Silesia, at Marburg have I chosen my house, there to remain until my death, for this help me the eternal God."

Higher artistic treatment also appears here only to be exhibited by the castles. Thus especially the extensive Riegersburg, that countess Galler caused to be erected not merely as a fortress, but also as the seat of a noble and adorned by all magnificence. In a similar manner the princes of Eggenburg built t their castle of the same name near Graz. Certain parts from this time are also preserved at other seats of nobles in the province; thus in Schrattenberg (frescos and stoves) Murau, Trautenfels, Negau and at the fortress of Thalberg destined to be torn down. Here a wing of the building with magnificent hall and stair apparently dates from the time of the famous Siegmund v. Dietrichstein, a friend of the emperor Maximilian I. On the contrary the little castle of Felsenberg in the vicinity of

Lavanter Tobel near Graz is already strikingly mixed with Barocco forms. Castle Stechau near Admont possesses a magnificent arcaded court of marble od 1629 with strongly diminished Doric columns; on the upper wall surfaces are ornamental sgraffito friezes. In the interior is a very original iron stove. Excellent panelings, wooden ceilings and doors are possessed in castle Röthelstein in the same region, and it especially exhibits a remarkable polychrome wrought iron stove, which in spite of its Gothic forms seems to belong to the 16 th century.

Whatever church buildings belong to this time, bear the stamp of Italian art, like the already mentioned Mausoleum in Graz. Thus the domed church of the former foundation for canons at Pöllau and the Benedictine monastery of Oberburg, the latter built on the foundations of the old Romanesque basilica. So a also the Mausolemu of archduke Charles II in Seckar, a lavishly treated work of 1588, as the artists of it being named T. Gysius and A. de Verdetz. The first was evidently an Italian.

Even more isolated than in the other provinces appear the vestiges of the Renaissance in Carinthia. Yet the art love of the noble families, namely those of Dietrichstein, Khevenhüller, Ortenburg-Salamanca immortalized themselves in many still existing monuments. Particularly in the magnificent tombs of the city parish churches at Villach; especially worthy of consideration are that previously mentioned or S.v-Dietrichstein and the magnificent monument of George v. Khevenhüller, who kneels before the crucifix with his two wives, two sons and five daughters, executed in red marble in 1580 by U. Vogelsang. Also the marble pulpit in the same church given by Vicedom George Ulrich v. Kynsberg and the font likewise made of white marble, and no less the tombs in the churches at Wolfsberg, S. Leonhard, Ehrendorf, Millstadt and Friesach evidence an animated practice of sculpture. Particularly the pulpit mentioned above is one of the richest masterworks of this kind; not merely on its parapet are seen Biblical scenes represented in relief, but in an extremely original manner the little columns on which the structure rests, form a representation of the genealogical tree of Christ or the "root of Jesse", where in a very notable way the figure of the patriarch is represented as lying on a stone at the foot of the pulpit. Likewise the open railing of the

stair shows equally noble and rich decoration in the best Renaissance style. One of the most remarkable works of sculpture from the end of this epoch is the great fountain on the principal square at Klagenfurt, a Hercules with his club standing in a great and long basin and swinging the club against a colossal dragon 24 ft. long, that was cut from a single block of granite with great labor. When the work was completed, as narrated by the church, it was drawn by 300 boys as a palladium over the festally decorated bridge at the Villach gate on rsllers into the city (1634). We give a specimen of the iron railing that encloses the colossal basin of the fountaiu in Fig. 253.

Besides the flourishing minor arts and the art industry here architecture only occurs in isolated undertakings. Just at the beginning of the epoch it commences with one of the noblest c creations, which the Renaissance has to show on German soil; but it is entirely in design and execution the work of Italian artists and seems to have remained isolated io the entire land. I meau the magnificent castle of the princes Porzia in Spital on the Drau, according to the evidence of the arms on the portal originally built for a count Nrtenburg. It is one of the greatest surprises to find such a masterwork of early Rinaissance at the end of a seemingly unimportant market town. The castle is arranged entirely in the character of an Italian city palace, has its north front next the street and is enclosed by a great garden like a park on the west and south, that gives a view of the noblest Alpine landscape with its widely ixtended green meadows and the mighty lines of the mountains. In the m midst of this truly German elevated mountain landscape, in which one would rather expect a picturesque mediaeval castle, it is doubly astonishing to see an entirely regular Italian palace design. Only at the northwest side of the round tower, as well as a similar one .t the southeast side next the garden, appear northern additions, that however seem to be later. The treatment of the exterior is moreover tolerably simple and unpretentious, and even on the main facade the members of ornamental forms are sparingly employed, the surfaces are entirely plastered, only the architectural members, the pilasters as well as the architraves of the windows and doors, being made of the fine limestone like marble quarried in the vicinity. The compo-

composition of the facade is entireln symmetrical according to the Italian fashion, only that the exception of the tower projacting at the northwest angle; the windows in the ground and two upper stories are separated at such wide distances, so that the great surfaces of the walls cause them to seem unusually small. Only over the main portal placed at the middle, the triple window like a loggia is united in a group with the balcony as shown by Fig. 254. This arrangegent, that we found already on the house of assembly at Graz, clearly indicates Venetian models. Short side pilasters with fine capitals subdivide the separate stories and form a bold border at the angles. Richer ornament is only received by the portal, that is covered by p precious ornaments in the style of the finest Venetian early Renaissance. The enclosing and projecting columns are sportively swelled downward in basket form and wound by plaited work, a puerile sort of characteristic, whose first traces in the Renaissance appear on Alberti's masterwork, S. Francesco at Rimini. The arms of the builder are enclosed by luxuriant ornamentation and crown this magnificent portal.

The other parts of the exterior are very plainly treated. On the western side occurs only a little round tower; on the contrary the south side has at the middle an ornamental portal, and leads into the garden. Elegant pilasters enclose it, ornamented by flat reliefs on the pedestals. Hercules in combat w with the Nemean lion, on that being represented with Antaeus. Also these works as well as the soaring figures in the spandrels with cornucopias betray th hands of the artists of the Lombard school, which after the 15 th century dominated the entire sculpture of upper Italy to Venice, and here indeed carried on its northernmost branch.

A decidedly later addition is the great portal, which in dry rusticated Doric beside the east side of the castle gives access to the garden, accompanied by a narrow doorway. A pretentious inscription names count John v. Ortenburg as builder.

If one enters the interior of the castle through the main portal, then is disclosed the entire importance of the plan. he finds in a great enclosed court with arcades, nowise inferior to the richest palace courts of Italy, indeed it excels m most by the arrangement of the stairs and their connection with the arched porticos and in picturesque charm. Our illustration

in Fig. 255 is made from a photograph and gives the northwest angle of this beautiful court. Freely treated Ionic columns r receive the arcades in the ground story, while stumpy Corinthian columns support the stair and bear the upper arcades. Elegant open balustrades are rhythmically divided by rich piers, and serve to enclose the stair as well as the upper arcades. Everywhere in the spandrels of the arches, the surfaces of the pilasters, pedestals and panels in the parapet are graceful ornaments in scrolls and foliage, but also in reliefs af figures, being partiaularly adorned by medallions with busts. There is here recognized everywhere the refinement of Italian chiseling and the full understanding of Renaissance forms, so there is not lacking certain provinciel eccentricities, as for example on the angle piers of the entrance portico as impost mouldings are the extended volutes of the Ionic capitals of the columns. Yet such details do not diminish the value of the otherwise excellent treatment. To the highest worth are these enhanced on the numerous doorway jambs, that for the principal rooms are made of white marble throughout. Here is a wealth of invention and a beauty of execution, a charm in the drawing of the leaves, flowers and scrolls as well as in the richly distributed figures, that is recalled on the best Venetian ornament.

The arrangement of the rooms in the principal story (plans in Figs. 256, 257) likewise follows Italian tradition, as already the arrangement of the stairs and arcades indicate the importance of the south. The principal apartment is the great l long hall over the entrance hall of the ground story, other stately rooms adjoining at both sides, while the private living and sleeping rooms occupy the west wing, thus the garden side with the noble view of the mountains.

As clear and systematic in the sense of Italian palace plans. The equipment of the rooms is indeed worthy, but in af later date. Nothing of the original sense and spirit.

With entire probability the origin of this noble building must be placed in the first decades of the 16 th centurw. Indeed I could discern no trace of a date on it, but the entire style of art indicates that time. It is manifestly one of the last flowers of the early Renaissance of upper Italy. This date is confirmed by a building lying opposite the main facade of

the castle,at a little distance, now serving as district offices, evidently built by the same noble and probably intended for similar purposes. It is in general an unimportant work, o only distinguished at one corner by a bay window forming a tower, without any importance internally, but in a remarkable way being adorned by a costly portal of white marble, concerning which one might almost believe, that it was removed from the castle as superfluous and found here a subsequent use. Over the portal are seen the arms of the builder and the date 1537. No doubt will remain, that this side building was only erected after the main building. The architectural composition of the latter recurs particularly in this, that in both upper stories the main axis over the portal is marked by windows coupled in pairs.

That this distinguished and magnificent building could not avoid exerting a certain influence in this vicinity, is clearly recognized in many arcaded courts, indeed of very inferior quality, and that are found in the better houses of the village.

With this single masterpiece the early Renaissance in Carinthia seems to have vanished. There also come here the times of deeper agitation of the religious life. The entire province w with the nobility at its head, threw itself into the arms of the Reformation movement. We have given examples above, how e everywhere Protestantism came into power, even almost supremacy Doubtless its spiritual revival also produced a transformation of all life and also rejuvenated art. But even after the governor J. F. Hoffman, Baron of Grünbüchel and Strechau had promoted the new faith in the strongest manner, there came with the accessoon to power of the prince bishop Ernest v. Mangersdorf in 1583 the reaction to the government, and in brief time Catholicism was also restored in Carinthiaby force of arms. If this also proceeded with indulgence at first as against the assembly, yet this also finally compelled to become Catholics, or to go into exile and permit their property to be confiscated. In order to remain faithful to their convictions, many preferred the latter, as then two Khevenhullers left their native land and entered the Swedish service. Under these conditions art could not possibly prosper, and we shall not wonder that Klagenfurt, the capital of the province, in architectural respects makes a lamentably negative impression. Not a single

building of high architectural importance appears there. The house of assembly, where most would be expected, is a later building uith a facade of no character. Merely the court shows a certain stately plan. It is in horseshoe form with two flanking front buildings, arranged as wings projecting to the rear. Each of these ends in a high tower with upper gallery and a pedantic hip roof. Open arcades on Tuscan columns of red marble form a gallery in the upper story, to which ascend flights of steps under like arcades of both wings. The access to the stairs lies in the towers, whose ground stries therefnre form open porticos on piers. Just as original and picturesque as this arrangement is, so unimportant and inefficient is the expression of forms in which it is expressed. The balustrade on the stairs and the upper gallery further exhibits the same Italian form as on the castle at Spital, yet without refined development. The principal room is in the upper storw and is a great state hall with marble floor and fireplace, on its walls being painted the arms of all the Carinthian nobility. On the ceiling is a great fresco picture, in which in a painted prespective portico the emperor Charles V9 receives homage. Similar is the decoration of the "little hall of arms", whose ceiling exhibitr skilful allegorical frescos. Hre entire picturesque decoration was executed by J. F. Fromiler in 1740 according to an inscription. Of the paintings by which a master Plumthal decorated the house of assembly in 1580, nothing remains.

Weak attempts to speak the language of the Renaissance are found then on the city hall. Meanwhile the facad here is dry, only the portal showing the motive of contemporary buildings in Graz. It is even enclosed by half columns, that might be C Corinthian but are not quite so. Still the lions' heads on the pedestals, the border mouldings of the pilasters and the archivolts with the round shields with all dryness have the characteristic marks of the epoch. In the interior a vaulted vestibule leads to a square court, that by its arcades makes an entirely Italian impression. In the ground story the arches rest on widely spaced Tuscan columns; in the two upper stories a doubled number of arches is obtained by the arrangement of columns in the intercolumniations. But the forms here are artless, the treatment is completely rude and without knowledge of definite orders. It is again seen, how few independent undertakings

occur in these regions, when we must rejemt Italian artists. Likewise the arcaded courts often occurring in private houses betray the same artless nature, especially in Burg street.

The more striking is an isolated fragment that occurs in a private garden in the suburb of S. Veit, in the former Ebnet's and now Woodley's garden. It has been regarded as an antique Roman gravestone, and believed that it should be included among the Roman antiquities of Carinthia. In fact it shows the deeds of Hercules on four sides in low relief on a grained ground a and with a treatment, that especially by the flow of the garments, by the conventional representation like a peruke for the twice occurring lion's mane, and finally by the entire conception of the human form clearly appears as the work of a sculptor from upper Italy in the early Renaissance. The connoisseur of this art tendency cannot be in doubt for a moment, that he has before him here something allied en spirit to those sculptures by which Italian sculptors loved to adorn exteriors of their buildings. The nearest analogy is presented by certain reliefs on the facade of chapel Colleoni at Bergamo. But even if a doubt could still exist, the architectural forms would silence it, for the crowning moulding that surrounds the stone belongs to the Renaissance; but even more the imitation in relief of a baluster, such as occurs only on the balustrades of the Renaissance. This is seen on that side where Hercules lays his arm about it:- an absolute proof that we have here to do with the part of a balustrade of a stair or gallery, since it occurs in exactly the same form in the castle at Spital. Since then there on the portal of the garden side the pedestals of the pilasters are likewise decorated by the deeds of Hercules in the same style, then is the conception near, that the fragment in Klagenfurt was originally intended for the decoration of the castle, but in some manner it was misplaced here.

If we now recall the fountains on the main square described above, the scanty remains are exhausted. Only a stately and richly executed fountain in Friesack should we have to mention; yet that in imitation of Italian works is more important in sculpture than in architecture. An octagonal basin forms the tank for the water, decorated on the surfaces by mythological reliefs and on the enclosing pilasters by Renaissance ornaments. From the middle of the basin rises a pier adorned by bearded

atlantes, which supports a beautifully moulded bowl; then follows a second pier decorated by sportive cupids, on which rests the upper bowl. This is finally crowned by an ornamental bronze group. The whole is a rich work, that indeed was not produced without Italian assistance.

Tyrol and Salzburg.

Tyrol is perhaps that one of all German provinces, that has always been in the closest and most animated connection with Italy. Here the German nation has penetrated beyond the highest crest of the mountains far southward into Italy, like a wedge. One of the most animated routes of commerce since ancient times extended over the Tyrolese passes of the mountains, namely the Brenner pass to the south to form the connection with Venice, and thereby to obtain the entire traffic with the Levant to t the German provinces in the interior. In artistic life there developed by these conditions a forward and backward movement of German and Italian influences. Beyond the Brenner can be o observed this interesting process in its steps. How frequently in Buxen and Bözen are Italian motives crossed with German? Exactly as the mountain forms and the vegetation of the German Alpine region mixes with the characteristic forms and products of the south. First in Trient has Italy entirely won the victory therein, the country and people, language and civilization, art and culture are formed entirely in the sense of the south.

The place where that crossing and mixing of both cultures appears most animated is Bözen. This is undeniably expressed in the monumental principal building of the city even at the end of the middle ages. The parish church already shows in the great and heavy roof, that the three aisles of equal heights is evidently covered after the model of S. Stephen in Vienna, but even more with the German tendency in the open apex of its bell tower; likewise the polygonal choir with its aisle is a Roman idea. But the detached position of the tower, the wide form of its aisle are not unlike those at the cathedral of Milan, and yet more the main portal with the projection on marble lions, in the interior are further the wide rectangular spacing of the piers as well as the cross arches of the vaults, and the forms of the supports allied to the Romanesque as well as the cross ribs of the vaults, all these are transformations in the Italian sense. No wonder that here the developed Renaissance

is very mature, and indeed occurs in the form of Ventian art. This is found on the beautiful marbel epitaph of Ambrosius Wirsung of 1513, that is seen on the exterior of the north side of the church. The kneeling deceased, who by the Madonna is recommended to the Saviour with the crown of thorns and rod stands there, above in the arch being the blessing God the Father, is in composition the forms of G. Bellini translated into stone. Here without doubt is to be recognized the hand of an Italian master, and on the contrary the flat reliefs of the leaves of the door of the main portal of 1521 by its heavy and awkward forms probably exhibit the hand of a German carver of images, who had become acquainted with the Renaissance in Italy.

The private architecture of the city presents nothing artistically prominent, but the arrangement of the houses in general is worthy of consideration, since there is met the same compromise between northern and southern customs. The generally employed polygonal bay window, singly or doubly animating the facade or projecting at the angles, are evidence of German customs; but as the climate in the closely enclosed mountain valley is already southern, thus the narrow houses, the rows of arcades and the overhanging roofs belong to Italian customs. Particularly characteristic are the narrow and entirely vaulted vestibules and the little light courts, in which the stone stair is placed. In the stately houses these light courts are developed into great and abundantly lighted porticos, against whose enclosing walls are placed the open stone stairs. On the exterior these middle points of house plans are marked by high hip roofs, that prevent the direct admission of the sun's rays and yet sufficiently allow light and air to enter through the great side windows. One of the most stately examples is afforded by the inn zur Kaiser Krone (imperial crown). The arrangement is indeed produced necessarily by the local conditions.

Bögen exhibits the commercial city in its animated and narrow alleys and closely compacted houses, and so is esteemed the ecclesiastical capital in the quiet Brixen filled by monasteries and churches. The private architecture in general is without refined development. On the high facade occurs the usually found polygonal bay window of the German custom; but the overhanging roofs, the balconies before the windows, and even more

the frequently employed and steeply rising battlement cornice --- recalling the castellated palaces of the nobility of Verona and other Italian cities --- belong to the south. Often paintings must have originally animated the facades, likewise a according to the models of the neighboring cities of upper Italy. A handsome example of 1642, gray decorative frescos, cupids with garlands, child musicians, festoons with fluttering bands, are seen on a house on the left bank of the river below the bridge. Also the smith's art has variously expressed itself in the iron railings of the balconies. Artistically treated is found the type of this private architecture on a stately private house lying on the north side and opposite the parish church (Fig. 258). The plastered surfaces exhibit many traces of gray ornamental paintings, festoons of fruits with floating bands. With these must have finely contrasted the red stone of the piers, cornices and the architraves of the windows. In the interior is found a great vestibule, whose cross vaults rest on mediaeval columns with slender foliage capitals. From here ascends the likewise vaulted stone stair with a bold balustrade. Beside it a narrow passage remains open, leading to the extremely narrow court, which is further reduced at one side by a projecting gallery, that is received above by rude columns. This is the arrangement that almost everywhere occurs.

The ecclesiastical character of the bishop's residence is expressed as of all by the numerous churches. The cathedral w with its accessories forms an entire groud of church buildings, not even prominent artistically and without value for our consideration. Yet it may be recalled, that the extremely rich fresco decoration of the Romanesque cloisters again indicates southern influences. On the contrary the architecture here appears to have experienced a higher artistic development in no epoch. This is also true of the stately building of the bishop's palace lying southwest of the cathedral. It is a great rectangle surrounded by a deep moat, rising like towers at the southeast and southwest corners. In the interior the whole is grouped around a great arcaded court, whose piers and arcades without refined treatment have an imposing effect by the stately proportions. To this is added in the niches of the wide piers the decoration by numerous statues of emperors, knights

and bishops in animated poses, strongly recalling the statues of the court church at Innsbruck, but not in metal and executed in excellent terra cotta. The time of origin is indicated by the date 1645, read in a tile of the floor. But the stucco decoration of the rear wing and the little tower placed there as well as the portal are referred to a later time by date 1707.

On this side of the Brenner is Innsbruck, already early the seat of a genuine artistic life and a starting point of the Renaissance. How the emperor Maximilian promoted art by his artistic undertakings, and before all by his tomb and the art works connected therewith, have elsewhere been sufficiently explained. His foundry at Mühlau produced works of high technical perfection, and his armorers were widely famous, so that they were themselves called to the splendor-loving French court. How early the Renaissance was accepted here is also recognized by the altarpiece of master S. Scheel, that has passed from the castle chapel of Annaberg in Vintschgau into the museum in Innsbruck.

The architecture of the epoch is created in the Franciscan or court church in a worthy shrine for the tomb of the art-loving emperor. Founded by Maximilian, according to the inscription on the building, it was erected by Ferdinand I and further decorated by Leopold I. Slender columns of a richly ornamented Ionic order with decorated necking boldly and easily support the vaults of equal heights of the three aisles. The construction indicates the time of Ferdinand I, only the stucco ornaments of the vaults with other like decorations belonging to the later time. An excellent work of the time about 1580 are the choir stalls with their fluted Corinthian pilasters, the elegantly shaped consoles on which rest the canopies, and the other members exhibit the forms of a noble high Renaissance with strict exclusion of all Barocco elements. From the same time and dated 1577 is the clock, also a good carved work in pure and plain form, unfortunately entirely whitewashed. T The same fate met the princes' loggia at left of the choir, also a skilful work in wood, yet already with some rather Barocco elements in the members and panels. Simpler on the other hand is the door of 1568 leading into the loggia, enclosed by Doric pilasters, but with a rather Barocco cap. The inside of the door as well as the work of the princes' gallerw are covered

by intarsias in the noblest style, which with masterly flower scrolls are executed in colored woods. These magnificent decorations are even continued on the concealed panels under the kneeling benches, and indeed over the floor, as well as also the ceiling is covered by them. In the midst of the great wall panels are inserted oval oil paintings of the story of Christ, finely executed in the style of Raphael's school. The little oratory that here adjoins in the upper story, exhibits a later but still ever worthy decoration in the Barocco style. If one returns to the choir of the church, the organ is unfortunately also whitewashed, is still to be menteonedas a work of the nobler and stronger Renaissance. Also the two beautifully executed bronze candelabras resting on dnlphiys and adorned by acanthus leaves are to be named as skilful works of the best time. With the most beautiful of their kind must be counted the magnificent and richly gilded iron railings ending in flowers and figures, which surround the cenotaph of the emperor. No less valuable is the finely treated railing on the stair leading to the silver chapel. On the monument itself the black marble columns with the elegant and freely formed volute capitals in the stule of the early Renaissance and their paneled shafts are striking. The shields with inscriptions show enclosures of rolled volutes and other forms od the commencing Barocco. The portal of the church with its vestibule bears the stamp of the early Renaissance. The cloister adjacent at the left with its plain Doric columns nf red marble, the wall pilasters and siveral plainly treated portals belong to the developed Renaissance.

Other important creations of the Renaissance,the citydoes not otherwise possess. An original building yet without expression is however the school house in Ball alley, particularly by its little square court, that after the Italian fashion in four stories with arcades on Doric, Tuscan, Ionic and Corinthian columns of very simply constructed wood and ornamented, w whereby the originally carved balustrades are connected by a network of iron bands. A little fountain and the open stair w enhance the picturesqueness of this handsome design. An attractive example of the transition from Gothic to Renaissance is presented by a house portal in the Inn alley, that indeed in Gothic fashion has an enclosure formed of intersecting rounds,

but is bordered by little slender Renaissance colunms with pretty capitals, over which is a frieze with fantastic dolphins ending in vine scrolls. On another house at No..2 Iron alley of 1572 is seen a Gothic tracery beside Renaissance pilasters in spite of this late date; with these are a polygonal and a wide rectangular bay windows, such as then Insbruch still shows many of these picturesque projections. The stately house on the upper city square also possesses two polygonal bay windows, a and which was formerly the palace od Prince Auersperg. It has pointed arches with late Gothic tracery, and also panels beneath the windows are similarly decorated. But the little arms on the lower window sill, though smeared with whitewash, are enclosed by handsome Renaissance architraves with pilasters. Still richer and in a similar mixture of styles is there the Katzung house, also adorned by polygonal bay windows.,like towers, the window panels decorated by magnificent reliefs of tourney scenes breathing the best style of the Renaissance and of the most animated kind, while in the upper panels the late Gothic tracery again appears.

All these buildings belonging to the transtion are from about the forties of the 16 th centusy; Yet the date 1541 er found on the house at No. 4 Pfarr alleywith the little polygonal bay windowon a corbel with Gothic mouldings and the handsome arms in the most charming style of the Renaissance on the window parapets. There is the inscription ; (see text). In this house is found an iron stove from the same time, ornamentedon both sides by a female figure in a richly ornamented niche, the whole treated in spirit and weth finely drawn foliage, a skilful work. Of artistic locksmith's and smeth's work,there are sean everywhere in the city still many attractive examples. Thus at the Golden Eagle is a beautiful shield of flowers and scrolls of the year 1632; similar iron shields are at the Bear and the Wild Swan in the Inn street; further at the Red Eagle in the Seiler alley, also even more beautiful and perhaps somewhat e earlier at the Golden Lion there, also at the White Horse in Ball alley, here later and less organically developed. Finally to be mentioned also a skilful Renaissance work,is the epitaph of the excellent bronze founder G. Loffler (d. 1565) in the c church at Hötting, the suburb of Innsbruck on the other side of the Inn, an ornamentally fine work. The city does not offer

much besides for our consideration. The post building with its unusually grotesque and highly original masks in the main cornice is a structure in the richly expressed Barocco style. The same is true of the Province house, that with the immense elephantine diminished pilasters on the portal, over which projeects the balcony, makes an imposing effect. Magnificent is also the court with the grandly arranged stair, a truly Italian arrangement. Finally the provincial court house located on the Inn exhibits on a principal cornice a series of masks, which even surpass in grotesque fantasy those of the post building.

Richer vestiges of the art culture of this time are afforded by the famous castle Ambras, that so nobly looks down from its rocky height upon the grand mountain valley. When the emperor Ferdinand I in 1563 resided in Innsbruck a longer time, he probably gave them to his son of the same name, his castle and lordship of Ambras, who transferred it then in the following year to his beloved wife Philippine Welser. This was the the epoch of the climax of the castle. Then was transformed this from a mediaeval fortress to the magnificent seat of a prince, and then saw those noble collections gathered in its rooms, of which after their transfer to the capital of the empire only a few remnants are shown in the original place. The architectural character of the existing building proves, that then was undertaken a thorough transformation. Already in the outher castle the court exhibits arcades on Tuscan columns that belong to this time. In the inner castle court, instead of a richer architectural development, a gayer view is unfolded by frescos painted gray on gray. Below are seen faceted ashlars, above are painted niches with figures of the virtues, then the triumph of wealth, Judith's victory over Holofernes as well as the scene from the Gesta Romanorum, where the sons shoot at the corpse of the father, the works are of modemate value, but with a good general effect. Of the inner rooms the chapel is still Gothic with star vaults, the gallery for the masters resting on stumpy middle columns, the apse polygonal and the whole renovated. The old organ exhibits a splendid work and paintings. Opposite the chapel lies the bath with a handsome anteroom, whose richly moulded ceiling consists of w wooden panels like the lower part of the walls. The upper surfaces of the walls are adorned by mischievously destroyed frescos

that contained gay bathing scenes. Above the door is the date 1567, that is well dicisive for the entire decoration.

In the upper rooms in both the second and third stories the rooms are in great part still with their paneling on the ceilings and often on the walls. These works are simple and good, but not very rich or powerful (Fig. 259). Only one sleeping chamber shows an unusually rich carved and inlaid ceiling. Also the dining room has an interesting paneling by its perspective subdivision. Of the furniture are preserved many skilfully made cupboards, writing desks, art cabinets, ornamental caskets and the like; but much has also been recently added thereto. The most important is an entire series of old glazed stoves, partly with relief ornament of great richness, yet already executed in dry Barocco forms of the 17 th centurw. Also a cast iron stove of the same time with Biblical representations in relief is preserved. These works, that indeed certainly originated in the province testify to the long continued prosperity and the artistic development of hand work.

Many of the numerous castles of the province are destroyed, however most are mediaeval in plan and construction. Characteric in these works is the great preference for fresco decoration. Thus in the most extensive manner are the famous mural paintings in castle Runkelstein near Bözeo, farther in castle Reifenstein near Sterzing, in castle Bruck near Lienz, in the revenue offices at Meran, etc. From the time of the Renaissance castle Mayenburg near Vöïlau recently contained several mythological representations. Richly furnished and with valuable treasures of antiquity is castle Tratzberg, worthily restored by its artistic owner. A completely preserved magnificent work of the Renaissance is castle Velthurns near Brixen, that was erected in 1580-1587 by the prince bishop baron v. Spaur as a summer residence. The magnificent paneling of the prince's hall should be counted with the most beautiful in Germany. Frescos and sgraffitos still exist everywhere in the province in numerous remains. Among many others castle Ehrenberg below Bruneck is an example of rich sgraffito decoration. Finally the little Sophia castle at Auhofen near Bruneck has in the interior well preserved panelings and ceilings, as well as a splendidly decorated glazed stove of 1613. On one of the richly treated doors nf the principal chamber is read the date 1609.

Scarcely another city on this side of the Alps is so distinctly and strongly to be recognized as an ecclesiastical residence as Salzburg. At the same time the tall houses with their plain facades, the flat or slightly inclined roofs, narrow streets, wide squares with their pompous fountains and monuments, make such an entirely southern impression, as if a part of Italy had fallen into Germany. All practice of art here was ecclesiastical. The activity in the early mediaeval ages is proved in spite of many destructions by the cloisters on the Nonnberg with their mural paintings, the churches of S. Peter of the Franciscans. On the contrary the Gothic also here passed through no important climax, and the Renaissance is almost void. The cathedral is a mighty, yet still is already a tasteless imitation of S. Peter at Rome; the adjacent palaces are entirely without interest in spite of their great size. Picturesque appears the arrangement of the churchyard near S. Peter, one of the few examples remaining in Germany of a cemetery surrounded by arcades, such as Italy loved. The arches rest on Tuscan columns, between which are inserted rusticated piers, the separate arches being enclosed by iron grilles to form separate chapels, meanwhile the architectural forms are tasteless and without refinement. Similar is the churchyard of S. Sebastian, from which we gave in Fig. 240 a grave cross.

The most valuable are certain excellent iron works, namely the beautiful grille in the main portal of the residence; several striking iron grilles in the Franciscan church, the most beautiful at the right of the entrance on the chapel S. Anthony of Padua. Also the enclosure of the fountain on the market place is worthy of consideration (Fig. 260).

The most remarkable ever remains the mighty building of the fortress Hohen-Salzburg, that already afar with its horizontal terraced anf towering masses imparts to the landscape a grand crowning and at the same time a southern stamp. But the entire building with the still rich sculptured decoration, the paneled ceilings of the rooms and the intersecting net vaults, altho it substantially belongs to the beginning of the 16 th century, it is still entirely constructed in the Gothic style. Archbishop Leonard commenced it about the end of the 15 th century and completed it by his energetic supervision. I know no second building in Germany, that has such punctuality by

numerous detailed inscriptions --- I have noted about a dozen --- that reported the progress of the erection of the building. The earliest date is 1496, the latest is 1515 on the colossal gravestone of the archbishop on the south side of the chapel. But also here all forms are still Gothic, and the figures testify to the hands of German artists. Also the incomparable and many colored glazed stove in the dining hall, one of the largest and most beautiful show pieces of its kind, and at the same time the earliest known to me, since it bears the date 1501, is in elevation , ornaments and figure reliefs still entirely mefiaeval. One thus sees that here the Italian Renaissance, which then began to penetrate already everywhere in Austria, was still entirely unknown. An independent bloom moreover seems even later to have been in part in Salzburg.

Bohemia and Moravia.

From the other Austrian provinces differed the kingdom of Bohemia in the course of its artistic development. Already early it also assumes politically a separate position, and knows how to maintain its independence longest. By manifold relations to the neighboring German provinces its culture already in the middle ages had many strong impulses, most effectively under Charles IV (1346-1387) by the connection witr 4ausitz, the upper palatinate and the mark of Brandenburg. Also even if not exactly by particular refinement and harmonious development, the works of Bohemian Gothic are then distinguished by many original tendencies and bold construction. As on the Karl"s church at Prague, by love of luxuriant decoration as on the cathedral at Prague and the church S. Barbara at Kuttenberg, finally by a certain picturesque fancy as on the churches at Laun, Brüx and Pilsen, but before all as seen on numerous towers with their wonderful spires and galleries.

The introduction of the Renaissance style occurred here under substantially different conditions, than in the other provinces of the German empire. By the Hussite agitations not only the entire art activity was interrupted for nearly a half century, but also the artistic and the skilful workmen wandered away, partly in the course of the peasants' war without having any successors. In the long space of time, that lies between the retreat of the Germans from Prague (1409) and the accession of king George v. Podiebrad (1458), not a single artistic

[illegible] was erected in the entire country, but indeed a number of castles, monasteries and villages were destroyed, since [illegible] the social revolution intended nothing else, and had as a [illegible] [illegible] the most frightful devastation. [illegible] [illegible] of the reign of Ferdinand [illegible] and movements in culture. Although [illegible] highly gifted and [illegible] ively active monarch succeeded in establishing settled conditions in a measure, and in bringing the country people accustomed to all regular labor again to the cultivation of the fields [illegible]

[illegible] in the year 1437 [illegible] recalled, soon followed by other master workmen. Therefore the [illegible]

activity was at first restricted to the restoration of some fortresses, of which the most important are the castle at [illegible] and the fortress of [illegible] [illegible] was originally a hastily and poorly built fort. [illegible] ceeded the [illegible] at the west side, and also necessarily [illegible] it. The external sides exhibit not the least [illegible] [illegible]; but the [illegible] [illegible] I and [illegible] II and [illegible] [illegible]

[illegible] in [illegible], the [illegible] in ruins. [illegible] main features can be [illegible] [illegible] are opposite each other. [illegible] are connected by [illegible] contain [illegible]

building was erected in the entire country, but indeed hundreds of cities, monasteries and villages were destroyed, since then the Hussite revolution intended nothing else, and had as a result nothing other than the most frightful devastation. Also the period of the reign of Podiebrad cannot be termed peaceful and favorable to culture, although this highly gifted and restlessly active monarch succeeded in establishing settled conditions in a manner, and in bringing the country people accustomed to all regular labor again to the cultivation of the fields. The prosperity of Bohemia was destroyed with the cities, industries languished and usable workers were so lacking, that already in the year 1437 the exiled German mountaineers must be recalled, soon followed by other master workmen. Therefore can be no wonder, that the continuance of work on the cathedral of Prague entirely ceased under Podiebrad, and that architectural activity was at first restricted to the restoration of some Fortresses, of which the most important are the castle Stern near Prague and the fortress of Lititz on the Wilden Adler. T The castle Stern was planned on the basis of a six pointed star, was originally a hastily and rudely built fort, intended to p protect the capital at the west side,and also necessarily to restrain it. The external sides exhibit not the least subordination or artistic treatment; but the interior that will be more fully described later, was entirely transformed by the emperors Ferdinand I and Rudolph II and arranged as a pleasure residence. The fortress of Lititz, where Podiebrad preserved the imperial regalia during the war with Matthias Corvinus, and also where his family must have dwelt for some time, lies on a steep rocky cone on three sides descending to the river Adler, and according to still existing inscriptions was completed in 1468. Now the castle lies in ruins, firs and wild shrubs flourish in the former royal apartments, yet some interesting details have been preserved,and the distribution of the m main fortress can be determined with tolerable accuracy. The building bears rather the character of the comfortable residence of a nobleman than of a fortress; it is arranged about a rectangular court 52 ft. long and 42 ft. wide, where tw main wings are opposite each other. These are connected by corridors and contain regular rows of chambers, that extend in two stories above each other, and are furnished with large mostly ext-

rectangular windows. The sole tower existing in these parts s serves as a stair uay, and the low ground story seems to have only contained storerooms and the like. The rooms were very limited but arranged with strict symmetry; the architect was doubtless an Italian, for only they then understood how to erect such a habitable structure. If there appear on the high castle besides the general distributiou and the horizontal door and window lintelr, all kinds of echos of the Renaissance, then are the other still existing parts, the gateways and lodgings of the attendants are kept in mediaeval Gothic. Very remarka-ble is the great gateway, the third from below, over which is enthroned the statue of the king 6.56 ft. highof very skilful work. Below it is on the small marble tablet the well preserv-ed inscriptiou:- A. D. 1468, third of king Podiebrad.

Lititz was rebuilt in all its parts by king Podiebrad, and in respect to art history, both on account if the still exist-ing sculptures is therefore particularly important, since the system of mediaeval fortresses is fully rejected aof a distri-bution according to the Italian methid is the endeavor. The two bridge towers in Prague, whose origin is essentially placed in the time of Podiebrad, according to documents were already com-pleted under king Wencelaus about 1400, indeed after the plans of master Peter of Gmund.

To the splendor-loving king Ladislaus II, the Jagellon, who was elected in 1471 by the assembly after the death of Podie-brad, belongs the merit of having produced in Bohemia a new blossoming of art. The first year of his reign was occupied by war and internal troubles, yet fortune was on his side, he was invested with Bohemia and its provinces in the usual way by the emperor Frederic III, made ao unfortunate peace with Mathias Corvinus, who yet always made his rights felt to the Bohemian throne, and finally conciliated the Utraquist party hostile to him, whereupon the devoted himself to his favorite occupations. If also the general love of building that spread over the land during the reign of Ladislaus, appears as a natural result of the preceding epoch of destruction, still it cannot be denied, that the king contributed most to promote the increasing acti-vity. Between 1480 and 1502 he caused to be erected on the Hr-adschin a new palace by the architect Benedict, usually called Benesch of Laun, of which building one wing with the famous

Ladislaus' hall has been preserved. This work was followed by the rebuilding of the Italian court at Kuttenberg and the restoration of the castle of Bürglitz, that was arranged for a summer residence. Over the entrance to the principal building at Bürglitz is placed a marble slab, on which is the inscription:- "A. D. #493 the most serene king Ladislaus was the founder of this house."

No document exists, that master Benedict supervised the buildings at Bürglitz, yet the time and the peculiarities speak for this assumption. The portion of the Italian court erected by Ladislaus is indeed very rudely constructed and merits the recognition, that the more skilful workmen were engaged in Prague and Bürglitz, yet here the Renaissance forms most decicedly a appear.

How then was such a great lack of workmen and skilful masters, that appears from the letter of the king, that he caused to be sent on Judica Sunday to the council of the city of Eger. In this letter Ladislaus requires the citizens of Eger to send him a stonecutter living there, whose name he does not know, but which the noble John Lobkowic v. Hassenstein will give, without delay since he is needed. The royal letter concludes, "If you would have him again, we shall cause him to be returned". John Lobkowic delivered the letter to the council and added, that he did not doubt, that they would immediately comply with the given command. Yet the council of Eger sent a deputition to the king and excused themselves, because they could not do without the master on account of their own need. This master was Erhard called the architect, who rebuilt the nave of the city parish church at Eger, and both in the vicinity of Eger and the adjacent Voigtland and the upper Palatinate carried on an extended activity. He worked from about 1466 to 1500 in Eger as appointed city architect, also made made the plans of a church for count Henry v. Plauen, for the city of Elbogen a tabernacle, then the market fountain at Eger and several castles in the vicinitw, while it is remarkable that he firmly adhered to the Gothic style in church buildings, but on secular buildings he understood how to employ Renaissance forms with tolerable skill. Master Peter, Eberhard's son, had a similar tendency, worked in Eger, but must have withdrawn to the upper Palitinate about 1515.

Also Mathhias of Prostiejow, first a teacher in the Tein school in Prague, and termed Reisock for his skill in drawing, who in already advanced years became a stonecutter, and completed the choir of the church S. Barbara in Kuttenberg, belongs in the series of those late Gothic architects, who interwove certain Renaissance forms in their works. Yet all those masters stop with superfocial experiments, and one finds on their buildings a Corinthian capital here, there a fret ornament or a fluted column in the midst of an otherwise regularly executed Gothic part of the building; yet no one understood how to arrange an outer colonnade, a portal or merely a complete entablature in the Renaissance style. Thus it occurs that some of these masters, like Reiseck and P. Bauer, in their old age returned entirely to Gothic.

Other contemporary stonecutters, like the families Stanko, Johann and Kreschitz from Krumau, Kunz in Graupen, take no notice of the entering new, or as men said, "Italian" art tendincy, and firmly adhered to their end to the Gothic.

This victorion entry into Bohemia was first celebbated by the Renaissance in the year 1534 under Frederic I, who caused to be erected a great pleasure house in the palace gargen on the Hradschin, now called the Belvedere. Archduke Ferdinand of Austria in 1536 was called to the throne vacated by king Louis' sudden death; he combined with an important gift for administration and thought to acquire the favor of his new subjects by extensive undertakings in architecture. Immediately after his coronation he continued hre paŀace begun by Ladislaus II, and changed the hills lying north of the Hradschin into a court garden, founded there the pleasure house (Belvedere) surrounded by a magnificent portico, then laid out a zoological garden beside castle Stern built by Podiebrad, and probably at t this opportunity caused the interior of the before mentioned castle to be arranged by his architect in a princely manner. In his arcaitectural undertakings he employed Italian masters, indeed only for the reason that in Bohemia were only good workmen. When on June 2, 1541 a vast fire destroyed the entire half of Prague lying on the left of the Moldau together with the Hradschin and the cathedral church, Ferdinand with unwearied zeal promoted the restoration of the burned portion of the city. The building of the Belvedere was suspended meanwhile .

and the masters and workmen employed there must aid in the building of the palace. Here resulted the singular sight of t two great buildings only 10 paces apart, being erected in different styles; at one side the cathedral in Gothic, opposite being the palace in the Renaissance style. The king entrusted the erection of the cathedral to the architect Wohlgemuth from Vienna, who in regard to the time solved the problem not without skill, and erected the vaults of the middle aisle anew in the net form. Less successful were his repairs and the new superstructure of the greatly injured tower, on which parts predominates the most eccentric Barocco style. The Italians Spacio, G. Mari and also probably Stella, thoroughly restored the burned buildings of the palace, with the Ladislaus hall, yet this work was carried on very slowly for lack of money, and w was only completed after 1640 by D. Miseroni. A widely extended revolt, which the party of the nobles, always inclined to mutiny, with the aid of the cities of Prague in 1547, repelled king Ferdinant with quick determination, and showed that it w was unwilling to allow him to play with the rights of the crown, as had occurred under the inert Ladislaus. He punished the ringleaders of the rebellion as they merited, whereon Bohemia remained quiet till his death and again attained to great wealth.

Maximilian II, Ferdinand s eldest son, who succeeded his father in Austria, Bohemia and Hungary as well as in the imperial dignity, was endowed with magnificent designs and in all r respects was an excellent monarch. During his fortunate reign of 12 years (1564-1576) the beautiful fountain in the imperial garden was cast in bronze, and the palace buildings were zealously carried on, although the war with the Turks required enormous sums. About this time the Renaissance style spread over entire Bohemia, and was especially preferred in the cities of Pilsen, Prachtitz and Budweis, and also Iglau, Brünn and Olmütz have many contemporary monuments to exhibit. It is very remarkable, that just the Catholics and the cities faithful to the emperor distinguished themselves in the matter of art, while the Utraquist cities and the nobility did not participate, even as in the Hussite time remaining hostile to art. A famous exception was made by the family of Rosenberg, which until it died out constantly employed numerous artists. The works of the celebrated humanist B. Lobkowitz on Hassenstein, and his art-

artistic endeavors still belong to the Gothic period. His artistically treated castle Hassenstein lies in ruins, and of the rich art treasures collected there nothing remains. By far most of the buildings originally in thecities of the land were supervised by Italians, also French, Netherlanders and Germans w were engaded in these architectural works; thus A Salnellyn from Amsterdam erected in 1555 the tower of the city hall in Klattau in an excellent style; Pesnitzer from Burghausen in Bavaria completed a great part of the castle in Krumau, and the Italian Convale was busy in Budweis.

Under the emperor Rudolph II, oldest son of Maximilian (1576-1612) a golden age for the arts seemed to begin, that was the more promising for Bohemia, since the emperor soon after his accession chose the capital Prague as his residence. In spite of great intellectual capacities, Rudolph loved quiet, and naturally was somewhat unsociable; he possessed not the least inclination to the business of administration, yet never kept his hands out of the game, thereby causing many disturbances already in the first years. On the contrary he devoted to the arts and sciences the greatest part of his time; his court was a gathering place for the most prominent learned men and artists, to which were added also charlatans of all kinds, astrologers, makers of gold, and quack doctors. An expressed Bohemian art however in this period as little can be said as in the preceding; among 20 painters employed by the emperor are found the names of Breughel, Rottenhammer, Spranger, Hufyagel, Wouters, Bassano, Piazza, Contarini etc.,but not that of a single Bohemian. Likewise the sculptors working then, the architects, copper engravers, cutters of gems and coin engravers, were mostly foreigners; especially many Nurembergers are mentioned, among them being the goldsmith Jamnitzer, who distinguished themselves in the matter of the art industries. Rudolph liked to visit the studios of the artists collected about him, he felt himself at home there and took the most animated interest in the progress of the works; indeed he himself experimented in the branches of painting and carving, and exhibited remarkable skill. The art collectins made by the emperor were grand; he caused to be purchased in Italy, Spain, Netherlands, paintings, statues, bronzes, cut gems, mosaics and jewels, employed several artists and among others the Swiss Joseph Heinz,

to make journeys in the interest of his collections, and himself feared no sacrifices for the greater need of money to satisfy his hobbies. That he was little instructed in the existing native powers, may well have been his reason in the religious conditions; Rudolph was brought up in Spain and was a much more severe Catholic than his tolerant father, who was entirely disinclined to the Bohemian confession, for whose recognition he was daily assailed.

The unsocoable nature of the emperor gradually assumed a more suspicious character, and finally passed into a formal insanity, so that the managing members of the family sought to establish the archduke Mathias, brother of the emperor, as co-regent. B But the distrustful Rudolph rejected that co-regency, frequently fell into frenzy, and alted so tyrannically to friends anf foes, that after unlimited disorders the assembly combined with Mathias to depose the incapable emperor. This occurred in the year 1611; archduke Mathias was solemnly crowned king of Bohemia on May 22 and soon afterward as German emperor; but Rudolph did not long survive the humbling by his brother; he died on Jan. 20 of 1612, not yet 60 years old.

For the care of the sciences and arts Bohemia owes great gratitude to this monarch. He denefited the country by calling so many distinguished men in a way not sufficiently recognized, and many branches of art were introduced by him, like the cutting of precious stones, marbles, wire drawing, etc.. His inestimable collections were unfortunately scattered to all the winds, and the least part remained in Prague; a portion went to Vienna and has remained there. Much disappeared in the succeeding stormy years or was sto,en.

The members of the Bohemian confession and Protestants, who expected from Mathias the recognition of their religion and t the redressing of many evils, saw themselves in a short time bitterly deceived, when the king chosen by their aid was not disposed to adhere to any of the promises he made, and openly appeared as the follower of Spanish politics. The restraining diet of the country deferred to the new emperor as much as possible; it always ended without result, since the assembly and the administration would do nothing. Gloomy clouds arose in t the political firmament and presaged a mighty storm. The hapsburgs themselves expected the breaking storm and hastened to

arrange the succession to the throne. Archduke Ferdinand of Steiermark, later as second emperor of the name, was designated as successor in the rule over Austria, Bohemia and Hungary, and in an inexplicable way was also accepted by the Bohemian assembly and was crowned (June 29, 1617), after he had promised not to interfere in the administration of the country during the life of the emperor Mathias. Meantime the oppression of Protestants continued in an increased manner, their church was soon torn down for a monastery cemetery (Dec. 11 to 13, 1617), and the Braunau people were menaced by a similar procedure. T This violation of the letters patent issued by Rudolph in 1609 produced among the Protestants, not only of Boheria, but of all Germany, the greatest exasperation, and when the assembly met on the Hradschin on May 23, 1618, to listen to an imperial embassy, after an extremely violent debate, there occurred that catastrophe which has become world famous, that formed the preface to the thirty years' war. Mathias was overtaken by Nemesis and died soon after that event; the same fate was shared by him, that he had prepared for his brother.

A condensed statement of the political conditions of Bohemia since this permananed connection with Austria appears to be t the more required in this place, since withsut such a survey of the general history, the repeatedly interrupted and abruptly again advancing artistic activity would remain unintelligible.

The short period of the reign of the emperor Mathias was f filled by unrest and tumult, and could not be favorable to art, yet the palace buildings on the Hradschin were continued, and the southern main front next the square was arranged according to the plans of the architect V. Scamozzi called in 1614 by the emperor Rudolph. The name of Scamozzi is connected with several buildings, thus with the church S. Maria Victoria on the Klein side of palace Lobkowitz, but reliable staterents are lacking. About the same time the beautiful market place surrounded by leafy alleys in Budweis and the magnificent ring at Pilsen received their present forms. Native artists undertook in the period of 1526-1620 only things worthy of rention only in some subordinate lines. Miniature painting was always practised by preference, and which in Germany and France was already supplanted by the printers of books and the copper engravers, flourished again between 1550-1600 by Taborsky, F.

[illegible] V. [illegible] and V. [illegible]; [illegible]
[illegible] of Parma, works and [illegible] 1520-1527 [illegible]
[illegible] of Egypt; his great work on [illegible] is still well
preserved in the library of Siena. [illegible] was trained [illegible]
[illegible] with great skill [illegible], Pinturicchio, [illegible]
[illegible] were [illegible] famous [illegible]. [illegible]
[illegible]
[illegible] of [illegible], by which [illegible] with [illegible]
The city of [illegible] possesses two very [illegible]
[illegible] 1521, each in a peculiar mixture of [illegible] and [illegible]
elements. In [illegible] flourished from about 1520 to 1527 [illegible]
[illegible] school of [illegible] and sculptors, [illegible] however [illegible]
[illegible] developed [illegible]
[illegible] in the [illegible] of [illegible]
[illegible], the [illegible] at Rome, [illegible]
[illegible] of the [illegible] in [illegible]
[illegible] went to [illegible]
[illegible]
[illegible]

[illegible]

The [illegible] consideration [illegible] by the [illegible]
which cover the [illegible], and [illegible]
[illegible]
[illegible]

[illegible]

Polivarcz, Ornys v. Lindpeck and M. Radaus; John Sedlgzonsky, a citizen of Prague, wrote and illustrated in 1620-1623 the psalms of David; his great work on parchment is still well preserved in the library of Strakow. Then was practised bell foundiug with great skill; in Prague, Klattau, Kuttenberg and Königgrätz were found famous foundries. Besides the casting of bells there proceeded also the casting of pewter, a particular branch of Bohemian art, by which numerous fonts were produced. The city of Leitmertz possesses two very splendially ornamented fonts from 1521, kept in a peculiar mixture of Gothic and Renaissance. In Chrudim flourished from about 1500 to 1620 an extensive school of painters and sculptors, that however never rose above mechanical skill. A finer development is shown by the carved works occurring in the German cities of North Bohemia, for example the choir stalls at Brüx, some altars in Graupen and the paneling of the city hall in Leitmeritz. Also Moravia adhered in its artistic undertakings more to Austrian than Bohemian , possesses in the city halls at Brünn and Olmütz, and then in the guild hall at Iglau remarkable carvings and p panelings.

The highest consideration is merited by the wooden buildings, which cover the Bohemian table land in wide areas, and also encroach on Silesia and Moravia. By the clearing of forests the usual log construction still is common in the 16 th century, but was gradually driven from the interior of the country, yet was therefore zealously employed in the mountain regions, and acquired in the Renaissance period a high degree of development. There are distinguished without difficulty three different tendencies, indeed the Alpine mode of construction with flat and widely projecting roofs, the half timber work with projecting upper stories and steep roofs, and a mixed log and board construction with open arcades and roofs of moderate steepness. T The Alpine construction extends from the Passau region in the Bohemian forest to the vicinity of Budweis, but has won no great ektension, also the structures with many originalities do not show that finer development, that surprises one in Switzerland and the Tyrol. A much greater area is occupied by half timber construction; this primitive German mode of construction extends from the Rhine through Hesse, Thuringia, Franconia and a great part of Saxony, continues along the Erz mountains

over his unfinished [illegible] and others [illegible] for [illegible]. One finds in the vicinity of this era also are [illegible] [illegible], and [illegible] the mountain city of [illegible] not far from [illegible] very ornamentally shaped houses, on which is produced a [illegible] by the peculiar transfer of columns and [illegible] is usually marked on the architrave [illegible]; and [illegible] generally date [illegible] from 15[illegible] to 1[illegible].

In [illegible], the [illegible] construction, [illegible] with the [illegible] provinces of Silesia and [illegible], and [illegible]. The [illegible] [illegible] ns. [illegible] of [illegible] in the entire [illegible] of Bohemia, [illegible] not only the houses of the villages, but also of the country cities [illegible] the same character. In [illegible] te of [illegible] there still exist very old [illegible], [illegible] Prague, [illegible], [illegible], chiefly of such wooden houses, [illegible] beautiful [illegible] possessed by [illegible] at the foot of the [illegible], where plain [illegible] [illegible] to transfer the forms of stone construction [illegible] art feeling worthy of [illegible] to the [illegible].

By the result of 1620 the Bohemian early Renaissance [illegible] to its abrupt termination. Indeed the rebellion was quickly overthrown, and Ferdinand II, after he had punished [illegible] [illegible] with unknown cruelty, produced a [illegible], still the succeeding time could not be favorable for art or artist.

After the terrible and bloody judgment of June 21 in 1621, [illegible] of the noblest and richest families escaped from [illegible] [illegible] or by confiscation of their property were reduced to [illegible] the following were the Counterreformation's [illegible] [illegible] families left their native land, many of them [illegible] [illegible], and chiefly the Jesuits, knew how to [illegible] [illegible] from the general [illegible]. The [illegible] the [illegible], was [illegible].

over the nosthwest german Bohemia and ektends eastward beyond the Elbe. One finds in the vicinity of Eger and Plan and then again in the line of Joachimsthat-Görkau- Klostergrab, and especially ein the mountain city of Graupen not far from Toplitz very ornamentally shaped houses, on which is produced a wonderful play of line by the peculiar transfer of columns and girts. The building date is usually marked on the architrave beam or gateway lintel; one sees generally dates extending from 1550 to 1650.

The third tendency, the mixed log construction, exclusively belongs to Bohemia with its eastern adjacent provinces of Silesia and Moravia, and is of Slavic origin. The unusually picturesque houses are regularly surrounded by arcades on the facade and frequently on the sides, over which project the living rooms. This mode of building predominates in the entire line of Sudeten, so indeed that not only the houses of the villages, but also of the country cities bear the same character. In spite of numerous fires there still exist many cities, among them Beaunau, Nachod, Solnitz and Reichenau, chiefly of such wonder houses, the most beautiful however are possessed by Hohenelbe at the foot of the Schneekoppe, where plain carpenters understand how to transfer the forms of stone construction with an art feeling worthy of recognition to the wooden material.

By the revolt of 1618 the Bohemian early Renaissance received its abrupt termination. Indeed the rebellion was quickly o overthrown, and Ferdinand II, after he had punished the originators with unknown cruelty, produced a churchyard peace, still the succeeding time could not be fortunate for art or artists.

After the terrible and ploody judgment of June 21 in 1621, hundreds of the noblest and richest families escaped from the country or by confiscation of their property were reduced to beggary. When in the following year the Counterreformation with the most cunning means, and where these did not avail, with the most brutal force was enforced, more than 36,000 Protestant f families left their native land, many of them numbering 20 to 50 male relatives. Goods and houses lost their value, at a trifling cost could be purchased great estates, and only some speculators, but chiefly the Jesuits, knew how to derive rich benefits from the general misfortunes. The reckless proceedings of the emperor, who after he had extirpated Protestantism in his

hiereditary dominions, always adhered to the plan of making the catholic faith dominant alone again in all Germany, in 1625 c called forth the north German league of princes, and war broke out on all sides of the German empire. The emperor, whose affairs had been magnificent until then, fell into great distress through the league; he lacked money and before all an army of his own to be bable to appear with energy. Wallenstein would aid in this misfortune, who promised to ejuip an army of 20,000 men at his own cost and to maintain it .

The history of Wallenstein, his warlike deeds and his ever to be lamented end are known to all, and less so are his aartistic undertakings, which appear the more worthy of consideration, since they are in the middle between the learlier and l later Renaissance (Barocco) and afford the proof, that the famous general had a refined taste purified in Italy. G. Marini was called from Milan in 1621 and erected the still entirely preserved palace Waldstein with the grand loggia in Prague, t then a second castle in Gitschin, that however is partly restored and partly destriyed. Also various castles lyong in north Bohemia Wallenstein caused to be restored and decorated internally by stuccos, paintings and other art works, thus Friedland, Nachod, Opotschno and Gross-Skal, when everywhere numerous monuments recall the works of the art-loving commander.

As may be seen by the calling of Marini and his workmen, the Italians always still dominated the domain of architecture and sculpture, while certain painters, like Hutsky from Bürglitz, Maschau from Prague and Kubata from Chrudim knew how to obtain recognition. Carl Skreta was born in Prague in 1604,and like his countryman the copper engraver Hollar belonged to a noble family, and like him was compelled by the severe decrees of F Ferdinand II to emigrate. Like Skreta, who was trained in Italy, and successfully imitated there the then fashionable masters Caravaggio,and Guido Reni, thus followed all later artists of Bohemia, architects, sculptors and painters, in the terdency prescribed by the Italians. As architects distinguished themselves the two Diezenhofers, Fischer v. Erlach, Kanka, abbot Tyttl v. Plass and Lubagho settled in Prague, all of whom first appeared after the thirty years' war. meanwhile since all these artists like numerous sculptors and painters belong to one epoch, that lies outside the scope of our description, we do not

have to follow them farther. On the other hand as characteistic may be termed the erection of columns for Maria and the Trinity, even if belonging to this late period; not only in every city ayd each market place, but also in every village are such seen, mostly monuments executed with great skill and arranged after the same plan with slight variations. In the middle of a square area about 18 ft. in diameter rises a Corinthian column with a statue of the saint, surrounded by angel forms or inferior saints on the balustrade. The schlptor Chladek of Turnau alone must have executed about a hundred such columns. Tradition states that the statue of Maria found on the altstadt Ring place in Prague pleased the elector Maximilian of Bavaria so much, that he decided to cause to be erected one after this model on the principal square of Munich.

An original or special national stamp, such as we find on t the castle of Heidelberg, on the city halls at Bremen, Cologne, Mühlhausen in Alsace, on the Peller house in Nuremberg and also on several buildings in the archduchy of Austria, for example on the castle at Schalaburg, will be sought in ruins in Bohemia; the works of the early Renaissance were exclusively executed by Italians and remain in the style developed by Bramante and Ba Peruzzi, later is presented the affected manner of Borromini's entrance (to S. Peter) and native as well as foreign artists compete in Barocco forms, wherein the Italians. always lead the fashion. On spite of this lack of independent art life the existing monuments still show much original and a certain naturalness, which even adheres to the works of the immigrant masters. The isolated position of the country, mixed population and various other influences could not fail to produce peculiarities, that otherwise would not be found. Passing to the description of the separate art works, we commence with the capital Prague and from thence make a survey of the country.

Prague.

The proud old capital of Bohemia in its noble location and the abundance of monuments affords one of the grandest city views of the world. At every step arousing important historical recollections, it expresses its varied fates in monuments. The first form was given to it by Charles IV. He began the cathedral on the heights of the Hradschin, built the Moldau bridge, the Karlshofer church with its bold vaults, the Emmaus

church, the Hunger wall, that so effectively now appears in its great lines. Finally he founded the Neustadt (new city) w with the great cattle marketas the first example of a systematic regular city plan of the middle ages. To a scholarly life was given an important centre by the founding of the university. The mediaeval monuments of the city give in their diversity an animated view of the rich artistic life, that bloomed here with which competing in architecture, sculpture and painting, produced such an abundance of ecclesiastical and secular works, such as no other city in Austrian lands could exhibit.

The introduction of the Renaissance occurred under Ladislaus. Indeed his buildings are also substantially mediaeval in plan, construction and forms of details being yet chiefly Gothic; Indeed in church buildings and even in secular works, like the old castle in the Baumgarten, that was erected about 1484, no departure from the Gothic tradition is noted. But indeed appear elements of the Renaissance thougr isolated in the buildings, which came to completion about the same time by the masters M. Reisek and Benedict va Laun. The oldest buildings of Prague on which are found Renaissance forms is the so-called powder tower, originally a gate tower of the royal court in the old city, which the magistrates caused to be erected in honor of king L Ladislaus. Master Wenzel of Prague founded the building in 14,5 and erected the ground story as far as the cornice above the gateway arch, yet his work does not appear to have been satisfactory; for three years later the direction of the work was transferred to Reisek. The latter had previously labored as teacher and rector in the Tein school and was very skilful in drawing and modeling. Reisek's actually proved works on this tower belong rather to the Barocco style than to Gothic; one sees an exuberance of almost pedantic foliage, that is included within antique and also Gothic mouldings. The master sems to have made up these forms entirely himself; whether he had ever seen Italy is to be doubted.

Less Barocco but therefore tasteless are the experiments of Benedict v. Laun, to afford entrance to the Renaissance. This artist between 1482 to 1502 erected the royal castle on the Hradschin, whose most important portion is the coronation hall, a room 170 ft. long, 30 ft. wide and 43 ft. high, now for the most part still preserved. Already in travelers' descriptions

of the 16 th century this noble vaulted hall is a wonder and appreciated. In fact it has a grand effect, namely the net vault extending without supports and with intersecting ribs, covering the room in five bays, rich and bold. In this is seen the preference of the architects for artistic combinations, in which the late Gothic masters sought to compete. A certain heaviness in the forms of details is held good, and the restricted extent in height occurs as the common tendency of the architecture of the north at the time. On the exterior occur at the north unusually elegant Gothic buttresses, but at the south s side are Tuscan columns.

However this colonnade does not belong to the original building, but was first built instead of the original buttresses, after the great fire in 1541, when the royal residence with the adjacent church of all saints was destroyed in great part, and only the enclosing walls with some particularly strong vaults resisted the fire. The succeeding emperors Ferdinand I, Maximilian II and Rudolph II took all care to restore the residence buildings, but since the cathedral had suffered very g great injuries, and the Turkish war rejuired extraordirary resources, the work of restoration made such slow advances, that the palace wing built under Ladislaus was first entirely completed under Rudolph II about 54 years after the fire. It is probable that during the reign of this emperor the hall was f furnished with the remarkable windows (fig. 264), that in pairs are enclosed by pilasters of the Corinthian order and crowned by corresponding entablatures, to please every friend of art at the first glance. These windows with their members are in the completely developed Renaissance and exhibit not the least relation to the intersecting net vaults and other decorations of the hall, yet with the other works were execrted by master Benedict according to the documents. Over one of such windows (that is furthermore placed back in the corner and is partly covered by a later addition) are the words:- Ladislaus, king of Hungary and Bohemia, 1493, inscribed in black color on the plastering. This inscription allowed Mertens, the well known investigator in art to hold the entire building as contemporary, and to declare it to be the oldest monument of the Renaissance in Germany.

Since this here concerns a question of high importance to the

history of art, it is necessary to subject the local conditions, the inscription itself and the architectural style of master Benedict to an accurate examination. From the description of the great fire of 1541, which Hajek v. Liboczan writes of as an eye-witness, and caused to be printed in the same year, it indisputably results, that the building of Ladislaus was thoroughly destroyed. This is proved by the fact, that the restoration extended througr so many years. With such a terrible fire the plastering over the windows could not possible remain inplace is certain, just as little could the window caps survive the fire, since they are made of stone containing marl combined with lime. But now the caps remain in their entire sharpness and show no injuries other than those produced by weathering, while the b buttresses and tracery of the adjacent church of all saints lying in the same line were partly entirely destroyed by fire, partly were cracked and ruinous, as may be seen today. The inscription was thus written only after the fire; likewise it is merely a fragment without beginning and end. King Ladislaus placed inscriptions on all his buildings, not in modest corners, but on prominent places; thus one reads over the main entrance to Bürglitz the statement with the date of building that king Ladislaus was founder of the structure; on the keystone over the high altar of church S. Barbara in Kuttenberg is:6 "in 1499, the most serene Ladislaus reigning was this rofed", and besides the crowned initial of the king is there placed on the enclosure of the choir in such colossal letters in open stonecutter's work, that by it is filled almost the entire space between two piers of the arcade. On the oratory that Ladislaus caused to be erected in Prague cathedral, there appears at the middle the crowned W between the arms of Poland, Bohemia, Hungary and Silesia; In a similar position and always with the crown also occurs Ladislaus' name on the churches at Aussig, Hohenmauth and other places, always in very skilful work, but never merely written on the wall. The inscription in question on which Mertens bases his assertion, is therefore nothing more than a memorial of the founder of the building, like those made a thousand times in repairs and such as frequently occrr in P Prague, for example in the cloister of the monastery of Emmaus, in the church of all saints, etc. Finally what concerns the s style of Benedict is, that it is so sharply characterized, as

scarcely with any other master. Certainly he employed commonly Renaissance forms, but only as decorations; his method of construction is invariably Gothic. Standard for the determination of his works are the parish churches in Laun and the nave of S. Barbara in Kuttenberg. There exactly the same net vault is formed by a six-pointed star, as in the hall of Ladislaus; the span and height are approximately the same, and on the exterior of both buildings are placed Gothic buttresses of like pattern; Certain Renaissance parts are indeed scattered, but only exceptionally. The church at Laun has remained entirely intact, and still exists as created by the master. Already on the main portal, which is arranged after Gothic rules, occur numerous antique and similar decorations, for example frets in the cavettos, continuous intersections of circles (running dog), palm leaves and the like; in the interior are noted little Ionic and Corinthian capitals on rounds, which are on doorways with pointed arches and the like, but nowhere is a member treated in the spirit of the Renaissance. It is similar with several secular buildings found in Laun. The manner of the architect Benedict exhibits not the most distant relation to the windows in question of the hall of Ladislaus, both modes of architecture being related about as a picture by L. Cranach to one by Rembrandt.

The full Italian REnaissance appears first in the Belvedere of Ferdinand I, but here indeed in a work of the first rank. Ferdinand I began in 1534 with a bridge over the Hirschgraben (moat) and the arrangement of a pleasure garden on the heights with far-reaching views, which extend north from the Hradschin. Incomparably noble is the view thence over the deep circular valley through which flows the Moldau, and that is filled to the surrounding hills by the great city with its palaces, domes and towers. After 1536 the Belvedere was erected here after the plans of Paolo della Stella called from Italy, who stood high in favor of the emperor and had the direction of the whole. Under him we find the Italians H. de Spateo and Zoar Maria as well as a German H. Trost, who doubtless had become acquainted with the Renaissance in Italy. Weekly 250 Rhenish Gulden were expended on the building, which was energetically carried on especially in 1538 and was completed to the vaults of the ground story. Then occurred an ebb in the treasury; the

Italian workmen were refractory and Ha de Spatro was even compelled to return to Italy. With difficulty were they satisfied, so that the building could be continued, and probably in 1539 the vaulting was completed. When in 1541 a fire devastated the city, the master must be employed to rebuild the castle and t the castle church. Only Stella with two assistants executed t the work on the reliefs, for each of which he asked 10 crowns, which the emperor considered too much, so that a decision by experts was necessary. Stella then continued the building alone, that however in 15 6 on account of the lack of money and the pressure of other works must be suspended. In 1556 the work was commenced again, when the copper roofing was made; but only in 1 58 was the covering of the previously open building completed. H. Haidler from Iglau constructed the roof. In 1560 men plastered the corridors, but firs under Rudolph II was the internal decoration finished, for example in 1589 the floors of the halls were laid with Regensburg marble.

The building (Fig. 262) was only intended as a pleasure house, the eastern side toward the city, the western side toward the garden, to enjoy the noble view of the city and in the pure air, surrounded by gardens and fountains, to enjoy hri coolness on beautiful summer evenings. Therefore arcades on airy columns surround the ground story, that internally contains the mirror vaults and stairs to the upper story (Fig. 263). No trace of the original decoration of the interior remains, and the stairs are changed by a modern rebuilding. The upper story, that indeed was only erected late, but was intended in the original plans, consists of a festal hall surrounded by an uncovered gallery extending above the arcades of the ground story. The building is allied in purpose and plan to the former pleasure house at Stuttgart of a few decades later, except that there the lower story was utilized as a hall with basins. Otherwise it is of interest to compare how far Italians trained in the artistic conception of the Renaissance differ from those of a German master of that time. Instead of the picturesque diversity of the arrangement of the Stuttgart Lusthaus with its external stairs and bay windows, its towers and lofty ornamental gables, that leaves only subordinate importance to the arcades at small scale, at the Prague Belvedere the great porticos with their dignified proportions dominate the expression of the whole

and lend to it the stamp of classical repose. Also therein appears a thorough difference, that in Stuttgart the ascent to the upper story was arranged externally as open stairs, whereby the entire upper rood was formed as a great hall, while at the Belvedere the stairs (which were furthermore changed in recent times) were placed in the interior, indeed so that on one side was arranged a separate apartment, at the other being the great hall. Thereby must the latter be considerably diminished in its length.

The forms on the entire building have a development, the proportions have a character, that they only attained in the Italian Renaissance in its most perfect creations. The surrounding portion forms a kind of peripteral building with this by 14 slender columns of a rich Ionic order, on whose capitals are spiritedly employed the emblems of the golden fleece. Likewise the stylobates of the columns have reliefs, that are taken frim the tale of the argonauts with a further reference to the emblem of that order. A closed parapet wall, only interrupted before the entrances, connects them and is divided at the middle of each intercolumniation by a pilaster decorated by cupids. Also in the spandrels of the arches are represented antique s scenes in relief, and in the piece are finally placed the roblest acanthus scrolls. All this is wrought in fine-grained sandstone with a delicacy and perfection, such as elsewhere is found only in marble buildings of Italy. To this is added, that all architectural members are treated in the spirit of the noblest Italian high Renaissance as if by Bramante or Peruzzi. This is also especially true of the elegant consoles, on which rest the caps of the windows and doors, as will as of the open railings of the upper terrace, a masterly work of the chisel. Otherwise the upper story that contains the principal hall is far more simply treated than the lower one, which is to be attributed to the prevailing lack of money in the imperial treasury. In opposition to the rules followed by the Italian masters is, that the superstructure is in the Doric style. The arrangement of this story betrays another master; careless and almost rude execution makes itself perceptible, indeed it occurs that the axes of the upper windows vary from the lower ones by nearly two feet; the trigliphs of the roof cornice, the orders of

pilasters and the niches placed between the windows leave much to be desired in regard to careful treatment, and of the elegance of the lower portico there is found no vestige above, with the exception of the enclosing balustrade belonging to the lower story.

Nothing of the original decoration of the interior has been preserved; the lower rooms are covered by flat mirror vaults, whose spandrels rest on ornamental consoles, while the Northwest part of the building was arranged for the stair in recent times. This occurred in 1842 and the main hall only 10 years ago received its present form. The hall has a new tunnel vault constructed of wood with flat ribs, the walls are subdivided by slender pilasters, whose delicately formed Corinthian foliage capitals correspond to the decorations of the lower colonnade. Between the pilasters were placed (1852-1886) modern frescos from the history of Bohemia, which with all mastery are unable to replace the vanished original decoration. Also the roof no longer has the old form, the existing curved hip roof dating from the time of Charles VI and since renewed several times. Interesting as the works of native art are the beautiful works in iron on the water spouts of the gallery, and further the concealed copper leaders for carrying down the rainwater. the name of the founder "Ferdinand I" appears on a tablet inserted not far from the main entrance.

Equally noble in form is the fountain that was erected opposite the garden front of this pleasure house. This indeed occurred in 1565, a year after Ferdinand's death, and as the maker is named a native artist, the imperial master gunmaker T. Jaresch; the figures were cast by G. Löffler of the works in Innsbruck and known here. It is one of the noblest Renaissance fountains on this side of the Alps (Fig. 264). On the magnificent and fanciful figures rests the beautiful colossal bowl bordered by a relief band of masks and palms. From it rises a powerful pillar covered by figures according to the custom of the time, whose pose is strongly picturesque. The upper part of the support is distinguished by noble subdivision and charming ornaments and bears the upper bowl, that is again covered by extremely elegant ornament in relief. The crowning of the whole is a cupid blowing a hunting horn. Richness of decoration is combined with rythmically animated elevation and noble membering

in a most striking effect. The names of the originator of the design is unknown but must have been Italian. T. Jarosch, the master founder, came from Brünn, Löffler from Augsburg. According to Mikowec two immperial cannon makers, Kritschka and Wolf, together modeled the fountain.

About the same time archduke Ferdinand, son of emperor Ferdinand I, caused the hunting castle Stern to be erected by Italian stone masons. According to a tradition entirely unauthorized, G. Podiebrad in 1459 caused to be built the castle in the qoological garden near Prague at about an hour westward of the city, on the northwest slope of the White hill, where in memory of his wife Kunigund v. Sternberg, he had the unusual form of a six-pointed star given to it. We now know by the researches of Dr. Schönherr, that it was rather the art connoisseur Ferdinand v. Tyrol, the founder of the Ambras collection, not only founded this peculiar work, but even drew the plans. In the interior of the castle he caused a rich piece of stucco decoration to be executed, for which were employed the Italians already known to us , P. della Stella, H. de Spatio, and an alleged master, F. di Lagno. At the same time several native masters were directed to decorate the halls by paintings. The upper story then received floors of glazed bricks, and the building was covered by a copper roof on which men had to work in 1565. Also Rudolph II cared for the further completion of the artistic decoration. Repeatedly were festivals held in the splendidly arranged pleasure castle, namely banquets at the presence of princely guests. It was also in Stern that the unfortunate winter king was solemnly received by the great men of the country on Oct. 31, 1619, and from which he made his entry into the royal city. While the castle had to suffer much during the thirty years' war and lost its entire copper roof, but under Ferdinand III was undertaken a restoration, and Leopold I caused the interior to be adorned by paintings anew. But under Joseph II the magnificent building was degraded to a powder magazine, which purpose it still serves. Only in 1866 during the Prussian invasion for a bried time the building passed through better days, for at the hasty retreat of the troops the municipality seized the castle and removed from it the masses of powder stored therein in scorn of its artistic importance and threatening danger to the entire vicinity. Then old and young

came there to enjoy the still rich remains of the former splendor of the interior, and an artistic architect utilized the too brief respite for making drawings and cuts of the stucco reliefs. Immediately after the peace the military administration again took possession of the building and returned it to its unworthy and dangerous purpose. First in 1874 the untiring representations of the K. K. central commission freed the remarkable monument from its degradation.

The errangement of the notable building is easily understood by the plans given in Figs. 265, 266. Here are merely soma necessary explanations. The external expression after all robberies and arrangements is now desolate and repulsive, at most attracting attention by the eccentric form. The plain high walls that meet in six acute angles, cause all decoration, subdivision and even cornices to be omitted. This was indeed the original intention od the architect; but the former windows, now walled up to leave narrow openings with double gratings, must still have had a friendly appearance. Also doubtless the original copper was more interesting than the present heavy tile roof with an infinity of lightning rods. However from the beginning of the work emphasis was placed on the artistic decoration of the interior. Very original is seen to be the arrangement of the plan. Over the cellar story rise the three upper stories, the first of which is treated and decorated as the principal story. The basal form of the building may be regarded as originating from two equilateral intersecting triangles. From point to point the diameter amounts to 4 ft. and the distance between two adjacent points is the haff diameter. In the cellar story (Fig. 265 the centre is formed by a circular room with low dome, the wall surfaces being animated by six l little niches and six radial passages, that form the connections with the annular aisle. In the points of the star are placed smaller rooms, that by cutting off the points receive the form of an irregular hexagon. These rooms are also connected with the annular aisle. They formerly received sufficient light through two windows; on the contrary the central domed room was only lighted through four windows of the external passage, indeed by a secondary light by means of the entrances placed on their axes. In one of the six points of the star is arranged a very primitive stair. The height of the entirely vaulted rooms

is 12 ft. In a very remarkable way it differs in the upper story (Fig. 266). This stair includes in its inner nucleus a little winding stair, and in general is made more spacious and s stately. The difference of the plans from that of the lower story is, that from a central high vaulted and 12-sided room of 24 ft. diameter and 18 ft. height of crown radiate six wide c corridors that end at the external wall with a window, and thereby lead a softened secondary light to the central room. Between these corridors are found lozenge shaped rooms in the points of the star, that become irregularly hexagonal by cutting off the points. By wide doorwayu they are connected with the corridors and the central room. These halls are 33 ft. long and 23 ft. wide, and at the truncated angles are furnished with little niches covered by polished slabs of marble, and doubtless were designed for statues.or busts. But slight remains e exist of the marble slabs of the floor; entirely vanished is the artistic decoratiou of the walls; on the contrary all stucco ornamentation of the vaulted ceilings in the middle room, the corridors ana the five angular halls are still perfectly preserved. By a truly ingenious subdivision, that employs a n new motive in each room, nowhere repeated, combined with the most refined course of the architectural lines, an inexhaustible wealth of imagination and masterly technical execution, t these works incontestably belong to the greatest treasures of Renaissance decoration on this side of the Alps. Only in the corridors prevails the principle of rhythmic repetition in the subdivision of the panels, so that the second corresponds to the fourth and the sixth, the third to the fifth, and only the first as the entrance exhibits a separate treatment. In the delicately framed and subdivided panels are skilfully distributed rosettes, foliage and masks; but the central point of the decoration of each room is formed by a mythological figure, that is always placed in organic connection with the other decorations and dominates them in a tasteful manner. In the execution of these works prevails that masterly lightness of sketching with a free hand, such as we find in antique decoration and then again in the best works of the Italian Renaissance. No d doubt can exist, that these works are to be referred to Italians. If one directly assumes that these date from the time of Ferdinand I, I can neither assent with certainty nor deny, since the

earlier use of the building makes an investigation impossible for me. But I must remark however, that the examination which I have made of the casts, rather seems to indicate the time of Rudolph II.

That besides these imperial buildings the high nobility also proceeded to artistic undertakings is recognized from the stately palace Schwartzenberg on the Hradschin, a structure of the year 1545. Two wings joining at a right angle form the principal part. The high gables are dry and broadly curved, the cornice line of the roof is crowned by a series of smaller projecting gabces in the form of volutes. This is one of the motives peculiar to the Slavic countries, that for example is agair f found on the city hall at Brix and the cloth hall at Gracow. The entire surfaces of the palace are furthermore plastered and ornamented by sgraffitos, mostly faceted ashlars, but also with free ornament. Already here is to be traced no influence of the Italian works on the Belvedere.

But also on city buildings the Renaissance soon comes into use. Thus one sees on the city hall in the Altstadt (old city), a substantially Gothic structure, over the round arched portal a triple window with a higher and wider middle window, decorated in ornamental early Renaissance. Fluted pilasters with cornucopias in the free Corinthian capitals form the enclosure, and this rather sharp and dry treatment, but connected with a beautiful band frieze. Over it at the middle is a round arched tympanum with elegant antique membering, that incloses the arms. On the frieze is read:- "Prague is the head of the kingdom". On the contrary over the side windows are placed wonderful Gothic ornamentr like finials. Thus here as in most Gothic provinces of Germany the Renaissance combines with that Gothic. T The iron grating is ol a later time, but on the other hand a beautiful railing of 1560 is seen on the draw well on the little Ring. There the skilfully wrought scrolls develop oak leaves and acorns, as well as little gilded figures. Likewise on the door of a private house on the same square is a beautiful iron grating. But to the noblest belongs the railing that encloses the tomb of Charles IV in the cathedral.

Infinitely higher in worth than these products of art industry is the great marble fountain, that stands before the Altstadt city hall, whose water works were already gone a century since.

this fountain consisted of a basin or water tank with 12 sides 24 ft. diameter and about 4 ft. high, surrounded by steps, at the middle of which rose a column, adorned most richly by figures, masks, and foliage. On the sides of the basin the 12 months were represented by characteristic figures in relief and explained by all sorts of suitable attributes, and in reference to the middle column that represented the sungod. The magnificent monument was erected in 1590-1593 at the instance of the primate W. Krocin v. Drahobejl with great expense in Sliweretz marble, and exhibits in all parts a perfection and refinement of treatment, as seen only on the Belvedere and the stucco works of the Stern castle. A close relation between the decorations of this castle and the reliefs of the fountain is not to be denied, making the conjecture close that both works were executed by the same master. The master here as there is unknown. The basin and the steps had indeed suffered much from age and dampness, yet the condition in 1864 was not endangered by them at all, and thorough restoration would have been possible without great cost. However since the government and all art connoisseurs desired that it might be preserved as a unique monument in its way, the Hussites of the 19 th century came to quickly destroy it. In the dark night (the lights had been intentionally extinguished), a crowd furnished with picks and crowbars came under the protection of the primitive Czechish magistrate brought to the place, demolished the fountain and so thoroughly destroyed the well preserved sculptures, that a restoration was not to be considered, and carried the fragments to the bastion, where they were thrown into a heap. What mattered the severe fine that the imperial governor laid on the b burgomaster; the noble monument was lost forever. Vandalisms of this sort are now the order of the day in the land of the Czechs, and an enumeration would exceed the allotted space.

We have to mention another fountain of cast bronze, that has vanished without a vestige. About 1590 the art founder B. Wurzel bauer from Nuremberg at the order of the lord steward of the country, Christopher Poppel v. Lobkowitz, made a fountain, so far as the preserved original drawing allows to be seen, that was a worthy counterpart to the fountain of the cannon founder Jarosch in the emperor's garden. Wurzelbauer, a pupil of Laubenwolf, established his work in 1600 in Prague, and won rich

approval. On a tasteful pedestal rising from the metal basin was seen the lifesize figure of Venus in a charming pose, with Cupid playing at her feet with dolphins and other marine animals, that spirted water. Since streams of water also sprang f from the breasts of the goddess, it is probable that the art work was offensive to leading Calvinists of 1620, and that it was destroyed in the destruction of images at that time. In the Germanic museum at Nuremberg is found the design made by Wurzelbauer, to which was added by the master's hand the note; that the work was made for Master Christopher v. Lobkowitz and weighed 50 hundred weight.

Of church buildings of the Renaissance, Prague can only show the church S. Maria Victoria, that must have been executed from the plans of Scamozzi; the church has a single aisle, the interior is plain and little developed; but the facade next the e east with its strongly projecting portal and the pilasters finished with rustication makes a good impression, that is free from Barocco overloading, which commonly occurs on the works of this master. Truly grand is the stair in the palace arranged by Scamozzi, a magnificent interior with perfect mastery, harmonious in all parts, extremely rich and also very convenient. Of other Renaissance works Prague does not possess many; notable are the old city hall of the Neustadt, indeed ruinous and defaced in the ground story, but very beautifully subdivided in the upper parts; further some original houses on the Altstadt Ring and the adjacent Zeltner alley, as also a developed tower on a private building of the horse market. Several handsome gables and roof bay windows must I rather pass over, since the forms are entirely in the established manner.

On the other hand at the end of the epoch is Palace Waldstein erected in 1629 by the great Wallenstein. The facade exhibits the rather dry Italian palace style of the time with some Barocco elements, particularly expressed and arranged by volutes. The nearly square court is similarly treated; at the entrance side and the opposite wing being decorated by three series of half columns in Doric, Tuscan and Ionic orders. These orders are lacking on the two other sides in well calculated arrangement, to make possible an accenting of the principal facades. All windows are round arched, the arches accompanied by horizontal caps, which at the sides are accompanied by broken

architraves. Only in the ground story do the windows exhibit straight lintels and beautiful iron gratings. In the interior the great hall is worthy of notice, accupying tuo stories in the front wing and covered by a mirrorvault with intersecting compartments. The decoration, in which is prominent the fireplace, is kept in the dry Barocco style. Besides the very easily ascended stair is not lacking the palace chapel, very small but unusually lofty and with a gallery and rich decoration by stucco and painting.

All this is nowise artistically prominent. On the contrary the colossal portico (Fig. 267), which opens at the rear of the palace toward the gardens with its noble masses of foliage and groups of trees, belongs to the grandest creations of the time; indeed I know of no other portico either on this side or beyond the Alps, if the Loggia dei Lanzi is excepted as erected in the entirely dofferent sense and time, that could compare in distinguished majesty with this work. The structure equals the entire palace in height, is enclosed at the ends by walls and massive piers, and opens in front by arches of great height and span on coupled columms. The ornamentation is certainly already strongly Barocco, but by the combination of painting and reliefs has a rich effect. In the midst of the hot and noisy city is here created an interior within free garden surroundings, that afford the enjoyment of precious quiet and retirement. At one sice adjoins a bath cabinet treated as a grotto with statuettes, at the other is a little chamber with tunnel vault, rich Barocco decoration and painted scenes from antique heroim traditions. The windows are protected by iron gratings. Adjoining this wing is a stalactite grotto arranged as an aviary. By this mighty buolding is reached the extreme limit of the Renaissance in Prague, indeed in part already exceeding this. The master of the building was the already known G. Marini from Milan, who worked exclusively for Wallenstein.

A peculiar decree of fate was, that the important native artists, both architects, painters and sculptors, first appeared during the thirty years' war or after its end. It would be unjust to pass over their works in entire silence, which so substantially contribute to lend the city of Prague the noble relief so surprising to all travelers. The most prominent undertakings in architecture belong to palace architecture, and besi-

besides these church architecture plays a subordinate part, although several great churches adorned pby domes were erected. After the royad palace the most notable palaces are the archbishop's palace, the so-called Tuscan house and the vast palace of count Czernin, now changed into a barrack, all three being located on the Hradschin hill. About the foot of this hill are arranged the magnificent buildings of princes and counts Lobkowitz, auersperg, Schönborn, Thun, Nostitz, Morzin and the great buildings of the prior of the knights of Malta; mostly surrounded by magnificent gardens in the Rococo style. In the Altstadt lie the former Piccolomini and now Nostitz palace on the moat with unpretentious exterior, but with a remarkably b beautiful originally arranged court, the Konkey palace and be-all fore the Clam palace, the latter being a mesterwork of Fischer v. Erlach; in regard to the arrangement and mastery of an irregular and restricted space perhaps the most successful building in all Germany. Of the churches there rise above the level of the prevailing pedantic style only the Kreuzherrn church n near the bridge and the church S. nicolas in Kleinseite. Designed in the spirit of Palladio and erected with the greatest care is the open portico on the otherwise unimportant Salvator (Jesuit) church, a work of the Prague architect Kanka. The adjoining west facade of the Jesuit palace fully expresses the power and pride of the order; on a substructure 10 fta high and built of ashlars rise colossal pilasters with Romar capitals. and bases, that extend to the roof cornice and enclose t the windows. Worth seeing in this building is also the great winter refectory, at whose tables about 1200 persons have places.

Basides Fischer V. Erlach already mentioned with praise, there participated io the execution of the above works both Dinzenhofers, Kanka, Hannecker, Braun,much employed as a sculptor, and Lurago naturalized in Prague.

Southern and Western Bohemia.

In the other parts of the country are found numerous works of the Renaissance in which the Italian style is usually combined with the traditions of Gothic, after the fashion of Benedict of Laun. There arose a mixed transition style, that remained in use apparentln from 1520 to 1570 and produced much original work. It is notable, that also the Italians working everywhere adopted this tendency, and that besides certain high

1433, Procopius the Great was compelled after a siege of nearly 1. months to withdraw his army without accomplishing his purpose, abondoning his equipment and the sick to find death with 13,000 Taborites and orphans near Lipan. Likewise at the revolt of the nobles in 1546-1547 and 1618-1620, Pilsen participated just as little as Budweis, and therefore the city received from the emperor Ferdinand II the honorary title of "always faithful".

Trustworthy statements relating to the artists working in P Pilsen are entirely wanting; Italians are indeed mentioned, y yet a native master appears to have been preferably employed.

Northwest and Northern Bohemia.

In the vicinity of Pilsen is found only one remarkable architectural monument, though already belonging to the time, the monastery building at Plass erected about 1700 by the Cistercian abbot Tyttl, which affords proof that the Cistercians had not lost their justly famous art feeling. The building, since secularization the castle of prince Metternich, is kept in the same simply noble style, and is entirely free from barocco excesses. This abbot also built several small churches, which must be counted with the best undertakings of the period.

From Bischofsteinitz along the frontier mountains passing to the northwest, we visited the compact German Bohemia with a g great number of cities, among them the former imperial city of Eger, the world famous baths of Carlsbad and Toplitz, then Saaz, Kommoten, Brüx, Aussig and Leitmeritz. Half timber construction was generally common in these regions until the time of the emperor Joseph II, and then this mode of building was very strictly forbidden on account of danger from fire. In Czernoschim, Plan, Sandau to near Asch, further in Joachimsthal, Klösterle, Görkau and Graupen are still found many half timber or framed buildings, that according to their age approximate to Gothic, sometimes to Renaissance. All greater artistic and important architectural works are seldom found in this district, the continual wars and border contests of the 15 th and 16 th centuries were such a heavy burden here, that in proportion to the destructions little could be created. The Romanesque monastery church at Teplitz was built at the end of the 12 th century a and possesses a beautiful Renaissance portal, and the adjacent city has a pair of handsome houses; on the contrary Eger cannot show a single monument of the early time. The city hall was

erected in 1723-28 by the architect Pföffer there, retaining some parts iriginating in 1559-72 in intelligent late Renaissance, and it however presents a pleasing appearance. A visit is merited by the castle of Seeberg distant two hours from Eger with an interesting paneled hall and several ancient pieces of furniture. The castles of Falkenau and of Heinrichsgrün date from the middle of the 16 th century, and are square structures flanked by round towers at the corners and only therefore remarkable, since this arrangement very common in south Germany is not seen elsewhere in this region. The stately city hall at Kaaden was greatly injured by fire in modern times, and was then rebuilt from the ground after an extremely tasteless building office design. Preserved are only the Gothic city tower and an adjacent gate in elegant German Renaissance. Kommotau (Commenda), the famous commandery of the Teutonic order of knights, still possesses interesting remains of the castle destroyed by the Hussites, which was again rebuilt by the lords of Lobkowitz.

Nearly all city halls of German Bohemia exhibit the previously described mixed architectural style; pointed arches, arcades next the market place, heavy Tuscan members and richly treated roof bay windows, in which are often concentrated the architectural importance. Thus appears the city hall at Brüx erected about 1560, a structure of limited architectural worth, yet an entirety with an original expression (Fig. 272). The long and extended facade, which borders the west side of the market place, opens with partly round arched and partly pointed porticos; at the south corner projects a square tower (indicated at the left in our Fig.) also forming a pointed hall in the ground story. From the supports of the arcade project plain buttresses, on whose curved caps rest colossal figures in sandstone. All this as well as the rich fresco decoration of the facade, that indeed betrays repeated renewals, gives the whole a piquant effect in spite of the poor materials and the careless and almost rude execution. The round arched entrance is furnished with seats in niches at right and left, has pretty ornaments in the archivolt and at the middle the bust of the architect, who holds opened compasses. A stair with straight flight, whose railing exhibits Gothic tracery with elegant Renaissance rosettes, leads to a stately anteroom whose cross

vaults rest on a row of Tuscan columns. On the vaults are all sorts of ornaments executed in stucco, lozenges, stars and the like. Where possible this mixed tendency is yet more natural on the contemporary (1554-59) city hall erected in Saaz by G. Wessetczka, where likewise porticos with pointed arches extend on the front side. With less height of the arched openings the piers are more massive, yet here the buttresses are omitted w with the figure decorations. The superstructure shows a similar arrangement as in Brüx, and one recognizes the follower of Benedict v. Laun in the heavy architraves of the windows and the Tuscan cornices.

A very imposing building in spite of many mutilations and r rebuildings is the city hall at Leitmeritz, already erected under Charles IV about 1350. In 1539 the building was so injured by fire, that a thorough restoration must be undertaken, when in the time of Emperor Rudolph II a repeated rebuilding occurred, in which three building periods can be accurately distinguished. Ground story built of sandstone ashlars with its porticos belongs to the time of the foundation and exhibits in i its vaults, mouldings and keystones the Gothic of the 14 th century; the buttresses however are later additions, as sufficiently proved by the twice given date 1539. On the buttresses at the east side appeared on the buttress the statue of a soldier in armor (a figure of Roland), below which were given the legal measures of length and capacity. The second and third s stories are in the mixed style; in the second story are seen triple windows 9 ft. high with stone crosses, in the third alternate double and triple windows only 6 ft. high. Above extends a massive main cornice about the entire detached structure, whose facade next the place is crowned by two high gables decorated by vertical bands, horizontal belts and scrolls. Between the gables rises an ornamental bell tower; below this is found a clock. The side facades on which continue the lower porticos have roof bay windows of forms like the main gables, which imparts to the whole a dignified appearance like a residence. T The interior contains in the second story a paneled hall with coffered wooden ceiling, many carvings and inscriptions, all executed in the most elegant Renaissance. Equally tasteful is a stone flight of steps, that leads from the second to the third story, whose origin falls at the beginning of the reign of

Rudolph II. Leitmeritz until the year 187∠ possessed several beautiful private houses, but they soon afterward fell a sacrifice to the then constructed Eastern Elbe railway.

In the great intermediate region extending westward from Prague is particularly distinguished castle Smetschna, which count Jaroslaw Borczita v. Martinitz, the same that in 1618 took part in the famous fall from a window, caused to be built anew in great part. The building is surrounded by a deep moat, is square with polygonal towers, with otherwise a simple treatment of the exterior. The finely arranged court is surrounded by c colonnades of the Tuscan order, on whose rear walls are seen the arms of numerous princely families, with whom the family of Martinitz was or wished to be allied. The paneled hall,is not entirely modernized, and further the Gothic chapel belonging to the old building and with beautiful carvings and paintings is worth seeing.

Laun is a point remarkable in the history of art, alleged to be the birthplace of the frequently mentioned Benedict (in Bohemian Benesch or Benessius), who was engaged here from about 1516 till his death in 1537, and who executed several existing works besides the justly esteemed church. The city hall, a city gate, an original bay window treated with extreme care, and also a private house furnish opportunity to know the style of the master in the most diverse directions. He is chiefly a constructor, rather an intelligent man than an artist, therefore his last works are mose tasteful and more refined than his earlier ones. Contemporary with Lionardo da Vinci, Bramante, Peruzzi and other masters working in the Renaissance, he was peraps acquainted with their works and had appropriated many details without obtaining an understanding of the style. His endeavors were evidently directed to create a new system of church architecture corresponding to the changed religious views and to produce a combination of mediaeval and new elements, in which he did not succeed in spite of his unusual endowments, naturally could not succeed. The surrounding church porticos with galleries at Laun and Brüx, but pefore all the wonderfully constructed superstructure of S. Barbara in Kuttenberg give evidence of this endeavor and of the aiming at new forms. With greater skill then in church architecture master Benedict understood how to handle Renaissance forms in his secular buildings.

The city hall at Laun founded in 1519 and completed about 1530 exhibits many relations to that at Brüx, yet the treatment of the details is already more uniform. The city of Laun possessed a very remarkable city fountain executed by citizen, a master stonecutter there named Vincenz Straczryba, which was wantonly destroyed in 1770. An accurate description of this monument is preserved, from which I hake the following:- "In the year 1572 on Wednesday after Rogation Sunday a new basin was arranged n near the city hall and with much expense was completed on Aug. 13 of that year. The shape consisted of 12 right angles, was 12 ells wide and 6 ells deep. On the perimeter of the basin were 12 tales from Holy Scripture masterly arranged, which related to the water. Above these were seen on an artistic enclosure lions and dogs, that held arms and trophies, between which were heads, from whose mouths the water flowed through brass pipes. Further were to be seen fauns, satyrs, naiads and other similar figures. On the oppurmost part (indeed the column for the statue) was visible Christ with the Samaritan woman." The combination of Biblical and mythological representations, the introduction of arms, trophies and the like, then the considerable size and depth of the water tank shows that this monument was unique in its way.

The castle of Raudnitz belonging to prince Lobkowitz on the Elbe is one of the few, which are throughout arranged on a uniform plan. It was erected in 1572 -90 by the Italian Antonio de Porta, is square and on the exterior is like a barrack or a great hose for rental, such as were erected in the first decades of the present (19 th) century. The spacious square court on the other hand exhibits an artistic arrangement, is surrounded by a Corinthian order of pilasters, above being placed stucco work on a colored ground. The forms of details are rather heavy, yet the whole makes a pleasing impression. Nine miles above Raudnitz rises on a vine covered hill, whose foot is masked by the Elbe, the old castle of Melnik. It pelongs to different times, yet chiefly bears the character of the Bohemian early Renaissance and contains some rooms belonging to this tendency. Then an open passage with twisted columns. Both in the castle as in the adjacent city parish church have been preserved several decorative paintings executed in the noblest Renaissace , that must be counted with the best nf such works

of the 16 th century. As especially masterly the arabesques, flowers and festoons of fruits merit emphasizing, that in the compartments of the church vaults are painted in a dark ground.

Not far from Aussig lies on the right bank of the Elbe the little village of Waltirsch consisting of only a few houses, with a little and almost unknown church, that according to the inscription "was begun and completed in the years 1573-74 by the brothers FFrederic and Abram Henry of Salhausen. The external architecture is in plain old Renaissance and does not differ from an ordinary country church with a single aisle; yet the interior shows refined membering; pilasters with Ionic capitals support the semicircular mirror vaults of the aisle 36 ft. lonm and 24 ft. wide, and the choir 18 ft. square contains graceful stucco ornaments. However it is not the architecture, but the sculptured decoration, which lends this little church unusual worth. Entering the nave, we are astonished by a series of tombs, whose excellent composition merits surprise just as much as the execution in fine-grained sandstone. These monuments are dedicated to the memory of the lords of Salhausen and are placed around on the walls partly as tablets and partly as altars; they contain lifesize figures of the members of the families resting here, stately forms of men and women, often after the manner of votive representations being surrounded by their protecting patron and saints. The statues are nobly arranged, mostly very skilful, some entirely wrought in the r round and enclosed by magnificent borders; the added dates inform us that all these sculptures were executed in the course of 34 years, namely between 1582-1616. The artist has not named himself.

Northeast of Leitmeritz rises in the Polzen valley the mostly preserved little castle of Bensen (built about 1580) with a v very beautiful square tower, which diminishes as it rises, yet at top by means of a cornice resting on consoles is enlarged to a roomy tower chamber, and thus in outline becomes similar to the very surprising towers of the citadel of Nuremberg. T The intelligently arranged and carefully executed church in adjoining Zwickau is the work of an Italian, Benedict Fervi, who completed the building in 1556.

We now have to visit the great region, that formerly was the duchy of Friedland, where Wallenstein commanded as an unrestricti

master and caused many architectural works to be erected. The castle of Friedland, excepting the very ancient circular keep, was rebuilt and arranged by Wallenstein, now possessing in its interior only some paneled chambers, that have remained intact and were decorated similarly to palace Waldstein at Prague. The exterior was entirely changed in the last years. It is the same with the older castleat Reichenberg, which was entirely restored after a fire. Since the formerly unimportant village of Reichenberg was elevated to a city in 1577, it naturally resulted that the city hall built about 1600 was only arranged for the needs of a little city. Yet in this little building is expressed the aspiring German civic feeling, the forms are bold and with all simplicity are not without picturesque charm; the boldly rising tower seems prophetic of the rapid prosperity of the little city with 4000 inhabitants at the time, which now has over 60,000. In most castles belonging to the former duchy of Friedland are still found pretty details, particularly columnar passages, of which Wallenstein seems to have been a special friend; a Rambling Renaissance building however has been preserved neither here nor in northeast Bohemia. The cities of Jungbunzlau, Gitschin, Königgrätz and Neustadt on the Mettau possess some private houses worth seeing, that however in comparison with those found in Budweis, Pilsen and Leitmeritz have only subordinate importance.

So much the greater interest is due the artistic wooden buildings, that extend through the Riesen mountains and that here branch into upper Silesia and Moravia. Although wooden architecture is based on very ancient and even prehistoric grounds, Romanesque echos can be proved in Alpine and Gothic in half timber work, it is still undoubted that also in this domain great changes occurred from time to time, and that even about the beginning of the last (18 th) century the usual forms dated from the time of the Renaissance. This is particularly true of the architectural style to which we shall devote our attention. It is of Slavic origin, but attained to its most complete development in those regions where Germans and Slavs dwelt together. The houses and indeed both the peasants' as well as t the city dwellings are narrow and long, on the facades having two to three windows and in the ground story always, also frequently up to the roof, constructed of rough hewn logs. The

front of the ground story is regularly 6 to 8 ft. wider than a projecting gallery supported by carved wooden columns, and often extends along the sides. The enclosing walls of the second story rest on the columns of the portico, so that the upper apartments contain considerably larger rooms than those of the second story. The roofs are inclined at an angle of 45° and h have projecting half hips; the roofing material is mostly slates, which generally occur in the Sudeten mountains and on accound of their cheapness are frequently employed in the villages. The end or gabled side is regularly next the street and has the portico, but the entrance is found at the side of the house. Since on the facade can never be placed more than two or three windows, the number of the front columns varies between 3 and 4; yet if the portico also extends along the sides of the house, there are 6 columns in fronm as on the Greek temple. All sorts of additions, balconies, flight of steps and t the like, increase the picturesque appeaeance, which is often enhanced by simple colored ornament.

Buildings with Gothic forms of details belong to the greatest rarities, yet some very old woodin churches and church towers have received them; among the secular buildings the city hall in the little city of Semil may well be the most notable. By far the most of the dwellings are erected in a very developed Renaissance, whereon the forms of stone construction are skilfully transferred to the wooden materials. The columns are freely treated without being based in a definite style, frequently membered in height, when square, octagonal and round pass into each other. The entablature lying on them shows the well known triple division into architrave, frieze and cornice, is always richly decorated by pearl beads, cymas, dentils or frets, and usually forms the part of the building most decorated. The windows are surrounded by projecting jambs, above which is constructed angular, semicircular or broken caps, which boldly project and permit to appear the joints of the timber walls like rustic work. On the facade the upper stories are usually, and the gables are always covered by boards, whose joints and alternating positions, sometimes vertical and sometimes from right to left or the reverse, often produce a crowning play of forms. Like the Swiss and Tyrolese mode of building this also results from the needs, and without the interfecence od privileged con-

constructors and very wise building officials has attained a high degree of artistic development and a true national stamp. Thus the style, as otherwise occurs, is restricted to the mountain region and loses its national character by transplantation to the leve land.

The most beautiful buildings are found in the line at Eisenbrod, Braunau and Reinerz to near Glaz and southward to landskron and Moravian Trubau. Nachod, Arnau, Oels, Schatzlar, and particularly Hohenelbe possess model houses in this tendency; in the last named little cities a master carpenter working about 1700 understood how to construct all possible forms of the Barocco style so characteristically and so durably, that his works exist in good preservation after nearly 200 years. One of the older houses of Hohenelbe is given in Fig. 273.

Eastern Bohemia and Moravia.

In the east predominate the castles, yet they possess but l little artistic worth. We name castle Brandeis nine miles from Prague and on the left bank of the Elbe, which Rudolph II restored about 1 80 and caused to be arranged as a summer residence. The building indeed suffered several changes in the course of thirty years of war, yet the main facade toward the river with a magnificent bay window deformed by additions remains beautiful, and still ever gives the impression of the seat of great prince. As on all buildings erected by emperor Rudolph, the Italian style is retained, yet while retaining the older structural parts, the architect has known how to give the whole a fortified character. In the interior the stair and some chambers have preserved the original coverings by elegant stucco work. Opposite the little city of Brandeis and on the right of the Elbe lies the town of Altbunzlau, remarkable in Bohemian history, where S. Wenceslaus was murdered, and duke Brezelislaw founded a collegiate monastery about 1040. Near this building Anna, the wife of emperor Matthias, caused to be erected in 1617 a church dedicated to the Holy Virgin, a grand monument executed in the style of Scamozzi; on the exterior not entirely free from Barocco echos, yet in the interior nobly treated and in perfect harmony. If designed by Scamozzi (he was still in Prague in 1614), this church would belong to his finest works. The figure of Maria venerated here is a statuette cast in white metal, betrays its Italian origin and recalls

Donatello.

Like a fortress and ancient, yet equally removed frog Gothic as from Italian elements, appears the castle of Schwarz-Kosteletz near Böhmisch-Brod, built in 1561 by Jaroslaw Smirsschitzky and his wife ᴄatherina v. Hasenburg in that heavy Renaissance style, that was considered in the description of Blatna. All members of the powerful and very wealthy family of Schmirschitzky distinguished themselves as zealous promoters of Utraquism, and at the same time were decided opponents of the house of Hapsburg, from which it might well occur, that thew took into their service none of the Italian architects called into t the country by Ferdinand I, but entrusted the erectinn of the castle to a native. Schwarz-Koteletz belongs to the structures erected according to a uniform plan and in a brief time, is loosely grouped about an irregular court and also shows in the interior a plain though not monotonous treatment of forms. Although continually occupied, most rooms have retained their o original and rather dry decorations. Of the many castles occurring in this district there yet deserve mention; Podiebrad with a residence wing built by emperor Rudolph, Kost with a b beautiful watchtower, a transformation of described great tower at Krumau; further Chlumetz, Wlaschim, Stirczim, Neuhof and others, which possess pretty details, yet do not permit the r recognition of any uniform general plan. Chraustowitz already belonging to the late time is distinguished by a particularly beautiful double flight of steps, that leads up to a state hall decorated in the richest manner by sculptures and white stucco marble. French influences of the Mansard style obviously appear here.

In regard to the regularity and consistent development castle Leitomischl by far excels all structures found in the east of the country. Wratislaw v. Pernstein began the building in 1568 and brought it happily to an end in 1573, as is seen by an inscription found over the portal. The plan forms a rectangle in the middle of which lies a spacious and perfectly regular court; the external appearance is without ostentation, but the details are elegantly formed and carefully wrought. As in many Italian palaces the court here forms the finest portion; it is surrounded by colonnades in two stories, Doric and Ionic above each other, enclosed by ornamental parapets and decorated cornices.

Also most champers and the castle chapel dedicated in 1577 are still well preserved, yet are unfortunately somewhat neglected, since the castle has not been inhabited for more than a century.

In the cities of Kolin, Pardubitz and Chrudim are found several well arranged private buildings; but a pearl of the rarest kind is the existing office building in Kuttenberg with a portal flanked by Corinthian columns and the corresponding members, which in regard to its skilful execution nearly approaches the Belvedere at Prague. A peculiar position among Bohemian cities is maintained by Deutsch-Brod, a mountain city planned by the powerful lord v. Lichtenburg about the middle of the 13 th century and destroyed by the Hussites in 1422, which was again r restored to some extent in the course of the 16 th century. Aside from a few exceptions, the rather important city consisted of narrow houses 24 to 27 ft. wide and crowned by steep gables, that present a strange impression by their massiveness. Most of the houses founded by mountaineers seem intentionally to be after the same model and exhibit no variation, other than that here the entrance is placed at the right and there at the left, and the gable sometimes terminates in a semicircle, sometimes with volutes. In the ground story besides the entrance exists a window of moderate size, just sufficient to light the workshop placed there, in the two upper stories each room and little chamber has coupled windows, above being the gable with vertical bands. Deutsch-Brod, as the name indicates, was founded according to German law and was peopled by German settlers, who carried on the silver mining there so successfully, that the city shone beside Kuttenberg as one of the richest in the country. Although so devastated by the Hussites greedy for plunder, that it stood desolate for several years, they seem to have been mindful of the former splendor in the rebuilding. Even if small, the houses express artistic feeling and remarkable elegance, where Gothic reminiscences prevail with the early Renaissance. Frequently occurring dates show that most buildings were erected between 1550-1590.

Passing from Deutsch-Brod toward Moravia we again reach the german mountain city of Iglau, famous on account of the very old mining rights, that king Wenceslaus granted to the city b between 1249-1252, and allowed to be held as a model. The beautiful and rich city, besides three notable Gothic churches,

possessed several private buildings erected in a pleasing Renaissance, an antique gate and various internal decorations, that afford general interest. Italian influences are predominant and make themselves noticeable already at the first glance, whilh many facades terminate with attics and the roofs are inclined backward. Many ornamental buildings are seen, thus on a house built about 1600 and standing on the Ring place, also all sorts of little angle turrets serving for decoration, by which the original gate tower next the church of the Minorites (S. Maria) is finished. This gate tower is 90 ft. high and is covered by a roof sloping backward, above which rises an addition adorned by vertical bands and volutes. The opening of the gate is a pointed arch, but the members belong to the early Renaissance, as proved by the date 1564. In the Minorite (now Franciscan) monastery are beautiful panelings, likewise in the still remaining guild hall.

The city of Znaim, very important in the old and modern history of Moravia has retained in the interior its ancient character, and possesses in the city hall a notable monument of t that heavy mixed style, already repeatedly considered. On the gateway enclosed by Tuscan pilasters are placed the lifesize statues of Adam and Eve. With the numerous castles of Moravia it is just the same as with Bohemia; like Teltsch, Meseritsch and the remarkable Pernstein, they consist of the most diverse fragments; an exception is made by Nikolsburg, famous for the peace negotians of 1866, a grand castle of the latest arrangement flanked by great towers. Brünn, as a well known manufacturing city, in great part belongs to the modern time, and exhibits only some private buildings of artistic importance. The Barocco style predominates, gables with scrolls and portals o overloaded by stucco work are frequently seen, but on the other hand the heavy Bohemian forms are entirely wanting. The late Gothic city hall contains a handsome stairs and a notable hall of 1570, but the somewhat later bishop's palace appears as a very tasteless structure. More interesting seems Olmutz, although here also the chief point is in the general form rather than in the details. The unusually picturesquely grouped city possesses a multitude of buildings in the mixed style, that p prevailed about the middle of the 16 th centurw. Of the city hall, an extensive and most interesting architectural work,

one hall belongs to the Gothic time and the other to the Renaissance, both kinds of forms being treated with taste, and it occurs that beneath an elegant Gothic bay window a Corinthian membered entrance is found. Similar combinations are found also in stairs, whereby it seems that must be attributed to the same master.

Architectural monuments of sumb great importance, as Moravia erected under Ottocar and Charles IV, were not built in the time of the Renaissance, although remarkable details are not wanting. Brünn with the greater half of the country rather follows the art tendency proceeding from Vienna, except that the Olmutz district was influenced by Bohemia. The Austrian part of Silesia, although politically connected with Bohemia since the 14 th century, in artistic respects retained entire indeependence, and in its endeavors adheres to Breslau and the now Prussian fatherland.

Sculpture, painting and Art Industry.

The art of sculpture has been less cultivated and for centuries was only practised in some monasteries. Under the protection of the emperor Charves IV, a friend to art and restlessly active, there flourished in Prague a school of sculpture, at the head of which stood the cathedral architect Peter of Gmund and the two bronze-founders Classenberg, immigrant German artists by whom excellent works remain. The youthful art was bligated by the Hussite war before it had taken root, and king Ladislaus I did not succeed in restoring its lost prosperity. First under Rudolph II again lived sculpture after having languished nearly two centuries, and after Italian and Netherlandish artists had broken the path. As an independent art sculpture occurs relatively seldom, more commonly in connection with architecture or in a decorative form, as on altars, pulpits a and utensils.

The rare occurrence of tombs with statues was mentioned in connection with the little church at Waltirsch; the most distinguished work of this kind is the emperor's tomb in Prague cathedral, equally remarkabce in artistic as in historical respects, by Alexander Collin from Mechlin, whose name is cut at the back, completed in 1589. The monument is a so-called high tomb, arranged by the emperor Rudolph II and erected in white Carrara marble at a cost of 32,000 ducats, consisting of a rec-

rectaogular substructure 9 ft. long and 5 ft. high with a covering slab on which rest the lifesize figures of emperor Ferdinand I and of his wife Anna with that of emperor Maximilian II, sleeping beside each other. Around on the edge of the slab sit angels (Cupids) holding in their hands shields and all kinds of attributes; in front stands the figure of the risen Saviour. On the substructure in delicate relief are placed many busts, arms and emblems, all executed in the noblest Renaissaoce style. Colin, who executed the refiefs on the tomb monument of the emperor Maximilian I at Inssbruck, created his finest work in Prague; the figures as well as the masks and ornaments show equal mastery, and ensure to this monument the first work among sculptures executed in Bohemia.

Mention is then merited by the tomb of Adalbert v. Pernstein in the parish church at Pardubitz, a sarcophagus of white marble erected in 1536 with the colossal figure of the deceased on the covering slab. The elevation appears rather mediaeval, yet both the figure and the surrounding arms and border ornaments are kept in the Italian style. Similar executiou also appeans on the monument in the church at Friedland dedicated to baron H. Bieberstein.

The columns supporting figures already mentioned as a Bohemian peculiarity, of which the country has at least 500 to exhibit, in great fart belong to the late time, and none seems to be earlier than 1600. The statue of Maria on the Altstadt Ring in Prague is apparently a work of the sculptor G. Bendell there, as designed with some grandeur and shows a clear understanding of forms, which merits full recognition in a time, when affected expression and pose formally became a principle. Many statues on columns in the little cities have a surprising effect and are treated with great technical mastery, as then masterly execution and manual skill were the chief requirements sought to be satisfied by native sculptors.

Larger works in relief, friezes with hostorical representations do not occur in the palaces; we have in generaly but a s single work of this kind to mention, which with many mediaeval echos belongs principally to the Renaissance, and was scercely executed before 1580. The late Gothic parish church in Brüx erected in 1517-40, which is entirely surrounded by galleries, contains on the parapets a cycle of Biblical reliefs in terra

cotta, indeed 25 compositions 2.5 ft. high and 12 to 18 ft. long, that mostly have hundreds of figures. Since the church was so entirely burned in 1578, that it could only be dedicated in 1595, the time of execution above results of itself. The master seems to be a Saxonl perhaps a pupil of T. Ehrenfried, who decorated the church at Annaberg; the representations have no difinite sequence and there are seen beside each other; paradise --- the ark of Noah --- Herodias with the head of S. John --- the three holy kings --- the sermon on the mount, etc. A vivid conception and great display of figures permeate the whole, but the execution varies greatly; certain groups must be termed beautiful and others are scarcely ordinary; conceptions rich in figures are designed and modeled with unequal fortune, to those containing single figures. Apparently many hands assisted in the work. The church at Brüx also possesses some prayer seats with reliefs of the same time, on which are carved in wood very beautiful ornaments, interlaced animals and plarts; also an interesting font of bronze.

Among the numberless altars, pulpits, choir stalls and organs are extremely few, that must not be termed exactly tasteless. The artars belonging to the early time, where the enclosure is still subordinate and only has the purpose of accenting the carved middle representation, are found here and there, for example in the Tein church at Prague and then in Pilsen and Graupen. An altar entirely cut in granite with the crucifixion of Christ in the middle panel is possessed by the church S. Jodocus near Eger, apparently of 1687, but probably already made at the beginning of the century. Between 1670-90 the art joiner Nonnemacher established in Prague and vicinity many extremely rich and finely conventionalized altars, among them the main altar 75 ft. high in church S. Maria Snow, which rises in several stories and is decorated by Corinthian columns, many statues, and two paintings placed above each other. The most beautiful altar in this style belongs to the Cistercian church in Hohenfurt, certainly already rather Barocco, but splendidly executed and with a magical effect. The iron grille that separates the choir of this church from the nave is no less wonderful than the altar, and is one of the most distinguished works that the German smith's art has produced.

The most magnificent of all pulpits executed in the Renaissanc

style is found in church S. Barbara at Kuttenberg, as the result of a foundation made at the middle of the 16 th century by the family Dobrczensky, and executed by an unknown master. The forms of the details are indeed somewhat heavy, but the whole is original in design and is executed with the mose conceivable care. The material is fine-grained sandstone; figures , foliage and other projecting parts are gilded and occasionally t treated with color. Artistic choir stalls are only found in some monasteries, at Strahow, Doxan, Hohenfurt and Ossek, but especial richness in carvings, figure decorations or gilding is nowhere developed.

The casting of bells and pewter, already carried on with preference and skill in the Gothic periodby native masters, was elevated to a high degree of perfection in 1550 by Jarosch, Brikcius and Placzek. Most of the largest bells, among which were many with graceful ornaments and figures of saints, date from this time, as well as most of the pewter fonts existing in parish churches, and the candlesticks 6 to 8 ft. high and often weighing several hundred lbs. How extended and favorite were mythological representations in that time is seen from this, that men were shocked by placing forms of bacchantes on a church bell, as for example seen in Mukarczow not far from Schwarz-Kosteletz and elsewhere. The casting of pewter appeared about 1600 and soon entirely disappeared; fonts were no longer cast after 1620. It seems almost inconceivable, that art casting proper, in which Jarosch of Brunn already executed so many excellent works, henceforth found no patronage; about 1600 B. Wurzelbauer was called from Nuremberg to cast a fountain in Prague, and somewhat later Herold also from Nuremberg, executed the statue of S. John Nepomuk intended for the bridge at Prague. These works were doubtless transferred to native artists when such existed.

In the matter of Painting the Renaissance first came into decided esteem by the endeavors of emperor Rudolph, yet the artists were exclusively foreign, partly called from the Netherlands or Italy,and partly from Germany, who introduced the new style into the country. The Bohemian painters adhered with the greatest tenacity to the mediaeval manner and only the course of great changes, that followed the battle on the While hill, recogniqed the necessity of joining the prevailing tendency.

Only in miniature painting did the natives execute anything w worthy of mention. The libraries of the university of Prague, of the cathedral chapter, of the monastery of Strahow and the national museum, further the monasteries of Hohenfurt, Ossek, Tepl, the castles of the cities of Raudnitz, Wittingau, Dux, Chrudim, Königgrätz, Deutschbrod, Jungbunzlau, Leitmeritz,Melnik, Teplitz, Trubnitz, Laun, Saaz, Luditz and Seltschan, together possess about 80 illustrated parchment works partly in Latin and partly in Bohemian, which were executed in the 16 th and 17 th centuries. That the writers and illuminators in spite of their desire for isolation gradually adopted different elements of Italian art is just as natural, since the printing of books and engraving on wood could not be prevented from spreading in the country. The industrious John Tabasky, artistic writer, illuminator, mechanician, astronomer, author and occasional poet, who was busy from 1545-80 and had established a formal manufactory of miniatures, more closely approached from year to year the Renaissance in the existing paintings from his studio, while M. Radaus from Chrudim, who prepared for the city of Königgrätz two great hymbooks, based entirely on the ground of the Renaissance with J. J. Sedleczansky, who wrote the illustrated psalms of David in 1623 terminates the series of Bohemian miniature painters, B. Spranger, Johy from Aix-la-Chapelle, both Breughels, Savery,Hoffmann, Hufnagel, Bassano, Contarini and other masters called by Ferdinand I and Rudolph II had long executed their works in Prague. The border drawings of the later miniatures are always arranged according to the Gothic, with the figures and architectural parts after the Italian fashion; but landscape backgrounds, when such occur, allow the influence of Breughel to be recognized. There is repeated in this case an occurrence, which was already indicated in the description of the architectural monuments; the Barocco and already rather degenerate forms found quicker admission into Bohemia, and enjoyed greater favor than those correct in style.

All properly decorative paintings of a good time, very few have been preserved; by far the best of this kind are possessed by the already mentioned late Gothic church at Melnik, whose vaults are ornamented by festoons of flowers and fruits, genii and arabesques, all masterly painted in lime colors on dark brown ground. Sgraffitos are not seldom found, yet most

are of an inferior kind, thus in the castles at Krumau and Wittingau, on the city church at Brüx and also some churches in north Bohemia. Entirely covered by elegantly drawn ornaments in sgraffito work is the exterior of the church at Oels near Arnau, executed shortly before 1600. In the older part of the castle of Gross-Skal still exists two chambers, whose vaulted ceilings are coffered and decorated by sgraffitos. The representations placed in the coffers may well owe their origin to a wonderful freak of the master of the castle. There are seen beside each other; Amor and Psyche embracing, S. Margaret and the dragon, a Turk on an elephant, the nest of a stork, Diana hunting, a feedling flock, then masks, monsters, vases of flowers and the arms of Lord Smirschnitzky v. Schmirschnitz, who had Gross-Skal from about 1540-1623, when the estates of Smirschnitzky were confiscated and sold to A. Wallenstein. The arms there leave no doubt, that J. Smirschnitzky, the builder of Schwarz-Koteletz, caused this part of the castle to be erected. After the thirty years' war sgraffitos no longer occur.

The goldsmith's art by far never rose to that height, which it had attained under Charles IV, although Jamnitzer executed various works for the emperors Ferdinand I, Maximilian and Rudolph II, and remained a long time in Prague. Of the elegant forms and delicate treatment that so greatly distinguish the works of Jamnitzer, there are found scarcely traces on the church vessels and some objects proved by him in the treasures of Prague cathedral; besides overloading hard forms and empty scrolls are too apparent. The show tankards with many bosses, that on account of their ornaments cannot be placed to the mouth, also have found frequent imitation in Bohemia, as well as those reliquaries, which in the forms of heads, arms, hands etc. can nowise be regarded ar marks of good taste. That between most ordinary works only distinguished by the material, also occur many that are very delightful, is proved by certain bowls and ornamental caskets cut from crystal under emperor Rudolph. There merits consideration an indeed simple but beautifully curved chalice of 1565, which is preserved by the parish church at Melnik. According to the inscription it was intended for communicants in both forms, and seems to be a work of the goldsmith Polak, who worked in Prague in 1540-70 and made chalices and monstrances for several churches. Without

doubt church vessels made by native masters in antigue Renaissance are seen in Friedland, Altbunzlau, Deutsch-brod and some monastery churches; plain forms and rather hard execution prevail on these works. An antependium wrought in copper and heavily plated with silver in the principal church at Eger is a rare work, and must not be passed over. The tablet is 5.5 ft. long and 2.5 ft. high, entirely covered by arabesques, flowers and festoons of fruits, which with tasteful arrangement in very skilful work are so delicately executed, that one plainly sees the veins of flowers and pores of the leaves. Where this magnificent piece was made is unknown.In the war years of 1800-1813 the church repeatedly served as storehouse and place for preserving the treasures of the vicinity, on which occasions no accurate records were kept, and it could not be known whether certain ornaments were returned to their original possessors.

Artistic pottery and terra cotta were made in several places, especially in Leipa, Prague and in southern Bohemia, yet little has been preserved. The old city hall (Gothic) in Prague possesses a great stove, very richly ornamented and decorated by figures, that has a great similarity to that found in the Augsburg city hall. A smaller one is seen in the city hall at Leitmeritz, yet the most beautiful example is in the castle of Gross-Skal. On a base decorated by leaves and pearl beads rises the rectangular fire-box, the angles enclosed by twisted columns and arranged in two rows of tiles. The tiles are shaped with a free hand, glazed greenish or light brown, and contain historically remarkable persons, whose names are on the added bands. The upper part is circular, while the transition to the square is made by volutes and masks. In the neighboring ruins of the fortress Trosky were found some years since several beautifully modeled but not glazed stove tiles, on which were represented knights and ladies in Spanish costumes of the second half of the 16 th century. One of these pieces reached the museum in Prague, the others were purchased by dealers and scattered. The terra cottas in Krumau and Strakonitz were already considered; others are found at Beraun, in prince Schwarzenberg's castle of Worlik and in the ruins of Klingenberg, the last of great beauty.

Several branches of art industry, that were called into ser-

existence by the eadeavors of emperor Charles IV, like the weaving of tapestries and carpets, art embroidery, enamel and glass painting, the stamping of wood etc., were entirely suppressed by the Hussite agitations without again recovering. The art activity aroused by king Ladislaus II was not general nor lasting; when the king in the contest between the cities and the nobles decided in favor of the latter, he reduced the condition of the workmen and gave the industry of the country a heavy blow. The transfer of his residence from Prague to Ofen also had a very unfavorable effect, and destroyed the art life then blossoming, in the most perceptible manner. The Hapsburgs Ferdinand I, Maximilian and Rudolph II recognized the state of distress in Bohemia, and sought to remedy it by reanimating s science, art and industry by the aid called from abroad. In fact it was that the benelolent Rudolph would have succeded rather by his hobbies than his qualities as a statesman, in producing a golden age, had not the deeply corroding religious injuries, and the resulting thirty years' war hindered any further revival. Meanwhile the seed sown by the art-loving prince, did not fall on the unfruitful ground, even if the seed only germinated in a later time.

Under conditions of the most difficult kind, when the capital Prague was continually unquiet, and in alliance with the n nobilitw was at war with the rightful provinces, the most complete bondage burdened the country people, the rural cities were robbed of all influence, the class of workmen was reduced, and the ground principle established by Ladislaus the decree required, "that whoever was not a lord himself must have a hereditary lord", must permeate native talent, and he should thank God, if he should not be compelled by the counterreformation to exile. Characteristig of the matter is, that the three greatest artists of this period, Hollar, Kupetsky and Screta found themselves among the exiles.

In such manner could the Renaissance only gradually spread over the land, in spite of the early introduction and most wonderful early works, and free itself from an adhering heaviness, which resulted only from the lack of skilled workmen; thus it also occurred, that the works of Tyttle and Kanka produced at the close of the 17 th and in the beginning of the 18 th centuries were executed in a purer style than many of t

centuries were executed in a purer style than many of the earlier works conducted by Italians. This truly sad reason also permits us to devote also a compressed survey to the late Renaissance.

Chapter XIII. Northeast Internal Provinces.

Silesia had adopted the Renaissance earlier than any other province of Germany and employed it in monumental works. The first appearance of the new forms we note here on a tomb in the church S. Elisabeth at Breslau, that must have originated soon after 1488. So far as we know, this is the earliest date of a Renaissance work in the entire north. Then when the bishof John Thurso tore down the old fortress of Kallenstein between Neisse and Glatz, and caused the new castle of Johannisberg to be erected, at the completion of the building he placed his arms there, that with the accompanying sirens, the columns strangely with Gothic foliage and Ionic capitals, that utilized dolphins as an arch, which also shows a still fancifully confusef Renaissance. (Fig. 274). On the other hand the new style already appears with greater certainty and richness in 1517 on the portal of the sacristy in the cathedral of Breslau. Mixed with Gothic elements it is formed there in 1527 in the chapterhouse. About this time the victory of the new style seems dedided. Not merely by church lords but also in the circles of citizens, who resisted so long elsewhere and adhered so strongly to the traditional, if also sometimes still with remimiscences of the native art of the middle ages, the Renaissance was energetically accepted. We meet with it in 1521 combined with late Gothic elements on the city hall at Breslau; in 1528 on the magnificent portal in the ground story of the city hall; finally in the same year on a great citizen's house "zur Krone" on the Ring. Yet earlier in 1522 is dated the Renaissance portal in castle Gröditzberg near Liegnitz, which is certified as a work of one of the most important architects of the province, of the later mentioned W. Rosskopf. Such early and unanimous adoption of the new style we find nowhere else in germany. Let us seek to know the reason of this.

We have to do with a frontier province, where since the 12 th century by German settlers were spread german customs and culture in the midst of a Slavic people. But being located between the two powerful kingdoms of Poland and Bohemia, Silesia was not in a political connection with the German empire, and for long time was at the mercy of its neighbors, until it placed itself under the supremacy of the crown of Bohemia and by

[illegible] country. For the [illegible] century [illegible] by the German [illegible] battles against [illegible] [illegible] (1569) [illegible] peace and [illegible] [illegible] and commercial provinces of Germany.

It was particularly the favourable location of Prussia, as [illegible] the most extensive mercantile undertakings. [illegible] between north and south Germany, at the same time [illegible] the extreme outpost of German culture [illegible] the Slavic East, [illegible] a true station for the traffic between East and West [illegible] citizens of Augsburg and Nuremberg [illegible] the Gdańsk [illegible] Venice in the South, to England [illegible] Prussia and [illegible]

[illegible]

Charles IV was permanently united with that country. But the 15 th century opened unfortunately for Silesia; by the devastating hordes of Hussites, by the baltles against g. Podiebrad was the land disturbed and desolated. First by the protection of the powerful M. Corninus (1469) returned peace and quiet. Commerce and intercourse arose and extended on all sides; at the beginning of the 16 th century Silesia belonged to the most flourishing and prosperous provinces of germany.

It was particularly the fortunate location of Breslau, which favored the most extensive mercantile undertakings. Less by its own industry than by the animated commerce carried on with prudent boldness did the mighty city then act. Placed on the border between north and south Germany, at the same time located as the extreme point of German culture next the Slavic East, it became a true emporium for the traffic between East and West, South and North. not merely citizens of Augsburg and Nuremberg, but Venetian firsm had agencies in Breslau; conversely Breslau had its branches in the cities of S. Germany, Flanders and Italy. The commerce extended to Venice in the South, to Brabant and England in the northwest, eastward to Prussia and Russia, Hungary and Wallachia. Indeed beyond Poland the courageous mersought the way to the farthest East without allowing themselves to be terrified by barbaric laws, like those in the Polish city of Plotzko, where the Breslau citizen H. Rindfleisch, who was robbed in the inn there by his host, compelled the thief to be hung on the gallows, unless he himself wished to hang him. There were imported especially Netherlandish and English fabrics, spices, salt and wine, herrings, eels salmon; the exports extended to wool, iron, stone, grains, wine and beer. Although in 1506 complaint was already made, that the commerce with Poland and Russia had gone to Posen, one can note no decrease in the prosperity of the city. The power of the Silesian cities rather remains at its climax, and where noble robbers dared to disturb the traffic, a brief trial was given them, as with the notorious Black Christopher v. Reisewitz, who was hung in 1513 on the gallous at Liegnitz.

But there remains not merely material in erests with such b bold procedures. The Silesian race being placed as an outpost next the Slavic uncultured East, maintained this privilege with

high intellectual activity, extending German customs and culture in the frontier markets. Breslau understood in 15 5, though in vain, to obtain from the Papal throne permission to establish a university. The same was the case for Liegnitz. Luther's theories were rapidly and joyfully accepted in the entire country, the Reformation succeeded without combats, almost without opposition to its accomplishment. Not merely the princely families of the province were inclined to it, but also the cities competed in its promotion. In Breslau John Hess from Nuremberg, who in 1,22 was called as pastor of the church of Magdalen, already in 1525 completely adopted the new faith. Indeed the bishop with the cathedral chapter, the foundations and monasteries remained faithful to the old faith; but almost the entire country turned from it. With this occurred a fresh flourishing of the sciences. Learned schools were founded in Breslau, Brieg, and Goldberg; particularly the last attained widely extended fame under Valentine v. Trotzendorf, so that not merely from Germany, Bohemia and Poland, but even from Hungary, Lithuania and Siebenburgen came all the crowds of earnest learners, particularly of the nobles. Thomas v. Rhediger after long years of travel collected a treasure of manuscripts, books and art objects, which he gave to his native city of Breslau in 1575, and this laid the foundation of the Elisabeth library. First with emperor Rudolph II began as in other Austrian provinces, also in Silesia the persecution and suppression of Protestantism. The Jesuits also carried on here their work of subjecting the minds, and for Silesia arose that unfortunate epoch, that only came to an end with the Prussian conquest. Yet the elastic spirit od this gifted race of people was not entirely subjected, and the revival of german poetry found here its starting point.

No wonder that under such conditions the art of the Renaissance found rapid acceptance. Again was confirmed the observation, that the German races most devoted to the spiritual movement of the Reformation also accomplished most for the revival of art. Yet one fact --- indeed negative --- came to serve this endeavor. In cities where as in Nuremberg a powerfully extended and deeply rooted art had flourished for centuries, most masters adhered so firml: ho the traditions of the middle ages,

that only with difficulty and slowly (with the exception of P. Vischer and Dürer) did they fully turn to the new art. Otherwise in Silesia. Here were produced during the entire middle ages numerous works in church architecture, and these were adorned by sculptured ornament of every kind; but no work is of the rank of the highest artistic importance, no truly original undertaking is to pe found among them. The sole eminently grand creation of the time is here a secular building --- important enough; the vast Breslau city hall. We even find, that where something distinguished was required, foreign artists were brought in. Thus P. Vischer executed in 1496 the tomb of bishop John IV, that is now seen in the cathedral. Another Nuremberg master H. Playdenwurff must make a tablet for the high altar of church S. Elisabeth. At another time is called a master Benedict, a mason of Cracow, since there is "great need of building"at Breslau. This Benedict in fact appears in 1518 as city architect. On the contrary a Breslau artist J. Tauchen was directed by the archbishop John v. Gnesen to execute his tomb with a bronze portrait statue. Enough; if Silesia also took an animated part in the architectural creations of the time, yet we do not find ourselves here in one of the centres, but on t the extreme perimeter of German art; therefore might more easily a foreign art find admission, at the same time the tendency of the people here by innate intellectual activity, and by the free view of the world afforded by commerce, might be open to everything new. To this contributed the connection with Austria, where we likewise found an early acceptance of Renaissance.

But more than in the other Austrian provinces did men here master the new forms by their own creative power. Silesia even yet belongs to the most important and richest regions od Germ-Renaissance. The higher clergy and the citizen class of cities, the numerous princely families and the wealthy nobility competed in splendid works in the new style. Since this was accepted so early, then it had fully a century tn develop itself in time. Then we find it in the shades between the first still obscure experiments, certain directly Italian works, the independent development introduced by these until the late and already strongly Barocco forms. We find a number of magnificent works in portals and epitaphs of labored beauty, which reflect the charm of the early Renaissance. Then we have castles, which

are prominent not merely by certain show pieces (Liegnitz), but by grand arrangement and noble treatment, either in the spirit of Italian art (Brieg), or in the characteristic northern transformation (Oels). Besides these the citizens did not stop and present in development a true German Renaissance on numerous private houses in Breslau, Brieg, Liegnitz and Neisse, master works of this style. Particularly the form of the gable facade gradually advancing to greater certainty is reproduced by a series of examples. Only the bay window in Silesia as good as f found no use on private buildings. Finally there is no lack of city halls, that by effective grouping and bold membering are scarcely inferior to the mediaeval en picturesque charm. As material is employed everywhere stone, and the Gothic brick architecture was everywhere rejected with the greater justification, since in Silesia almost without exception it had never advanced beyond a rather dry and even rude form. Where the surfaces were plastered, as generally occurred here, men always a adopted the aid of painted decoration in fully colored fresco or at least in fresco. How far Italian artists directly took part in the introduction of the Renaissance will be discussed later.

Breslau.

Breslau.

The capital of Silesia occupies among the monumental chief places in Germany a far more prominent part, than men generally know. Already the general arrangement of the city had such a great extension, as few of our mediaeval cities exhibit. The imposing form of the "Ring" with the noble city hall, the clear and distinct arrangement of the principal streets finds its equal in Germany only in Danzig and Nuremberg. This real stamp of a great city Breslau owes to the fact, that already about the year 1000was mentioned as an important city, and that after the devastating confragrations of 1342 and 1344 Charles IV rebuilt it anew. How in consequence the city rose by real activity in commerce to power and prosperity has already been mentioned above. With increasing wealth arose in the citizens the desire to adorn their city by artistic works. No less contributed to the promotion of this endeavor the competition of the clergy, that had their seat in the cathedral chapter as well as in the several foundations and monasteries. Besides Cologne

no city in Germany could then show such a number of mediaeval churches and art works as Breslau. Only that here most belongs to the later epochs of the middle ages, and almost exclusively represent the later developments of the Gothic style and the accompanying arts of form, and there are scarcely anything of works of the highest artistic rank to be found.

In the new time the city standing at the climax of its power entered with full consciousness and the most zealous participation into the spiritual revival of life. How it quickly accepted the Reformation and desively executed it, we have already told, as how it endeavored to found a university. One no less than Melancthon gave it the most honorable testimonial."No German nation", he states in a letter to duke Henry v. Liegnitz, "has more learned men in the entire philosophy; the city of B Breslau not only has industrious artists and intellectual citizens, but also a senate, and the arts and sciences are liberally supported. In no part of Germany do so many of the common people busy themselves with the sciences."On the contrary it will not weigh heavily, when Joseph Scaliger states in a rather remarkable expression:-"The Silesians are barbarians; they dwell at the end of Christendom. Which of them is not a barbarian usually has a very good head. They are near Slavonia and have almost the same language".

The worth of the literary and artistic monuments is proved by Melancthon's statement. A real emeluation makes itself felt with the beginning of the 16 th century in monumental creations. Bishop John IV (d. 1506) in place of the earlier bishop's court built of clay, a stone palace "with two wide halls, a g great chamber with its paintings, decorated by the portraits of the kings of Bohemia and of bishop of Breslau, together with a noble library". In the citizen class is first noticed an increasing care for cleanliness of streets and squares; an ordinance in 1514 required that everyone should remove the manure before his door; that none should henceforth deposit sweepings or other rubbish on the Ring, salt market, new market and the alleys; that none should permit hogs to run about on the Ring or the streets, "particularly on days when the sacred body or the cross is carried around". A contemporary list counts 60 houses on the Ring, some painted, all being 3, 4, or even 5 s

stories high. Also the facade of the city hall has paintings; the city possesses in all 40 churches and 11 monasteries, and the city wall has 50 towers. Then Breslau then on the Ring and the main streets certainly made a more impressive impression than now.

Of the living art feeling and the susceptibility that distinguished the city, undeniable evidence is given by the remarkably early ecceptance of the Renaissance. While in highly developed Nuremberg a master like P. Vischer in 1496 still remained faithful to the forms of Gothic (on the tomb in the cathedral) to all appearance in Breslau native artists already in 1488 or not much later executed a work in the Renaissance style, as well as he understood. It is already the mentioned tomb of P. Jenkwitz (d. 1488) and his wife preceding him in 1483, that is seen on the exterior of church S. Elisabeth, indeed at the east corner of the north side. The tablet without inscription made of sandstone contains the representation in relief of the crucifixion with Maria and John, under it being three coats of arms, the whole enclosed b: Renaissance pilasters, whose monotonously repeated foliage in the panel of the shaft still exhibits the flabby lobed leaves of the fern. The same leaf covers the capitals, which belong to no expressed Renaissance order. Thus it is manifestly a native ucwlptor, who might know the n new style only from drawings or woodcuts. Likewise appears an isolated Renaissance motive, but rather sculptured than architectural, on another monument in the same church; the epitaph of H. Scholtz, d. 1505. The very good relief of the annunciation, as well as the Gothic enclosure betarys an artist, who f follows the path of native tradition; but the two angel boys in the ogee arch show the influence of the Renaissance. The n next date that we meet is the before mentioned arms of Johannisberg of 1509, also here is a mixture of both styles, but still a much stronger tendency to the new art style.

From the following year dates a great and excellent epitaph on the south side of church Magdalen, which represents Christ on the cross with Maria and John, S. Andrew and S. Barbara, b beneath being numerous family kneeling.Also the two angel boys in the spandrels belong to the new fashion. Likewise indistinct and sportive is the Italian style mixed with Gothicfoliage on the colossal pewter pitcher

the colossal pewter pitcher of 1511 in the museum of antiquities, which with the earlier Gothic one published by A. Schultz is counted with the greatest show pieces of this kind. This interesting work shows that also the art antiquities have sought remarkably early to enter into the new terdency.

All these works are obviously creations of German artists, probably settled in Breslau. The introduction of the Renaissance into Silesia is thus due to native masters. But so obscure is the groping, so variable and mixed does the style appear h here, it would be impossible for it to obtain the mastery. To this belonged the more perfect undertakings proceeding from a deeper knowledge of the new architectural style. Such meets h here first in the portal, which leads from the southern choir aisle of the cathedral into the sacristy and bears the date 1517. After the model of the early Renaissance portals of upper Italy the enclosure is formed by decorated pilasters bearing a richly ornamented entablature, while a semicircular tympanum with the representation in relief of the beheading of John the Baptist crowns the whole. The full ornamental splendor of the early Italian Renaissance, originally even enhanced by painting, is developed here; also the relief in the tympanum in its free and animated treatment, in the bold and moved pose of the executioner, the foreshortening of the corpse perhaps determine an Italian, although the female form in face, costume and hood rather indicates a German. Also the strangely formed egg moulding of the frieze, the slightly understood treatment of the Corinthian capital, even the foliage in the panels of the pilasters, and that appears to me rather German than Italian. Therefore it is well possible, that we have to do with a native artist who had his training in upper Italy.

Just from the following year 1518 dates the beautiful bronze epitaph of Margaret Irmisch on the north side of church Magdalen; Christ meeting Maria in presence of the apostles, below being the family of the deceased, an animated and masterly work enclosed by a plain Renaissance arch, that is elegantly membered by cyma, leaves and dentils. Also the beautiful flower garlands belong to the true indications of the Renaissance. But also the worx shows and indeed definitely a German head.

While here is no longer to be found an echo of the Gothic

style, such reminiscences again appear on the works executed in 1521 on the Linen House (now city hall)a Hre most important remains of them are seen on the portal in Elisabeth st., that with the window placed over it forms a squatty original and charming composition. The fine enclosing pilasters with inserted shields, the little columns with free Corinthian capitals, the cornices and the consoles recall Venetian models; but the oak branch twining about the consoles of the arch is a return to late Gothic naturalism. That would not occur to an Italian-thus here indeed with certainty we have to conjecture a native master. The other remains of this building are concealed by t the caps on the south and west sides of the new building executed in modern Berlin Gothic. This is a relief frieze full of precious humor, chiefly belonging to the burlesque jokes of the middle ages, with genre scenes in fresh naturalism; but Renaissance views are also indicated here by the very charming frieze with dancing children.

The next work falls fully 6 years later; this is the chapter house at the cathedral, on which is read the date 1527. In the brick facade there is inserted a sandstone portal in Renaissance forms; enclosed in the rectangular form, the border with egg moulding, the crowning cornice richly animated by dentils, egg moulding and cyma, but all this in a dry and little understood way. Entirely mediaeval is the manner that the external member intersects the border of the portal at the angles; a m motive that is repeated at the other openings, namely the oblique windows of the stairs. The little inner portal likewise has an egg moulding as enclosure and is crowned by a dentil cornice and cyma; but the newel of the winding stair has an obliquely angular Gothic plinth. Thus are also here again mixed the Renaissance forms with the elements of mediaeval art; a p proof that we have here to do with the work of a native workman. From all these previously mentioned creations may thus at most the sacristy door in the cathedral be designated as the work of an Italian, on which is found no trace of the Gothic style of art. By the constant connection of the clergy with Italy may first be explained here the employment of a foreign master.

Now follows the great corner house "zur Krone" at No. 29 on

the Ring. A Schultz desires to read the date 1522 on an old drawing of it; it causes me to wonder that he has not seen the date of 1528 plainly marked on a tablet on the pilaster of the portal. Both facades are plain and without divisions, covered by stucco, on which originally were certainly paintings or sgraffitos. The windows are single or grouped by twos or threes, have antique architraves and laps. Most striking are the arched and notched battlements, that enclose the flat terrace roof and lend to the facade an Italian expression. In Ohlauer St. occurred an increase in the depth of the house, that already is made known by diminished height and a change in the treatment of the windows. The magnificent and great inscription in marble contains the date 1544 and adds the motto:- (see text), that must rather refer to a foreign owner than to a foreign architect. Meanwhile the battlements of the flat roof are taken as indications of Italian art; with this agrees the single show piece of the facade, the portal richly covered by ornaments, that with its decorated pilasters, the dolphins in the spandrels of the arch, the egg moulding and dentil frieze, in brief with its entire arrangement and ornamentation belongs to the Renaissance. But the heavy swelled Corinthiao capitals do not produce the Italian refinement; rather does the inscription, "The house stands in God's hand". It is called zur golden Krone", indicate a German master. Likewise the stonecutter's marks appear to betray a German master. This decision finds f further support in the interior. Indeed the vestibule, now with flat ceiling, shows a later transformation in its decoration; but the gateway arch opening into the court with its simpler treatment is contemporary with the front portal. The court itself is long and narrow, is flanked at a longer side by galleries in three stories, that rest on strongly projecting consoles by means of segmental arches. At the cellar doorway the g German master again betrans himself, who cannot yet abandon the traditions of the middle ages; the enclosure is formed by crossed rounds in late Gothic style, although the crowning cornice exhibits the forms of the Renaissance. But entirely Gothic with richly intersecting rounds is the enclosure of the little doorway, that in the second story opens on the gallery. That Italian artists in 1528 still firmly adhered to mediaeval forms

is inconceivable; therefore we must assume a German architect also for this building. Since now by Dr. E. Wernicke's researches in the archives it has been determined, that about from 1525-1530 the Görlitz master W. Rosskopf was called to Breslau as c ty and bridge architect, it would not be impossible, that this stately house or at least the portal was by him.

The teles of the transfer of the Renaissance by Italian artists are thus held here as untenable, as they have been shown to be unfounded in France. With these also fall the conjectures, that A. Schultz made on the cause of the Renaissance movement in Germany. Only from the survey of the entire material that is now at our command, can this question be answered. Accordingly certain buildings in the north were indeed executed by Italians; thus in Wiener-Neustadt, Cracow, Prague and Landshut. For Silesia we find in Brieg a monument of Italian art. But to conclude, that the Renaissance first set foot in Poland, Silesia, Bohemia and Bavaria, and from thence extended gradually over all Germany, is inadmissible. The Renaissance has rather developed independently in most German provinces. Before all things it drew its nourishment from the sight of the monuments of upper Italy and from certain art works brought to the north. It is proved by nothing, that Italian artists personally introduced the new style. Our Dürer, Burgkmair, Holbein, P. Vischer and other masters employed the Renaissance forms in their drawings, paintings, woodcuts and sculptured works before any monument arose stated to have been executed by Italians. The results obtained with great industry in a meritorious way there from the sources in archives, concerning the existence of Italian masons in Silesia, of himh importance for the history of culture in the land, prove not a thing for the appeaaance of the Renaissance. The master Vincent de Parmentana, who became a citizen in Breslau in 1518, according to all appearance was entirely alone there. He may well have been active in naturalizing the new forms, but there is lacking every certain starting point for the foundation of this conjecture. But also --- as indeed probable --- if buildings were erected by him in Breslau, that then doubtless ekhibited the Renaissance style, we have the new forms since 1488 there in a series od fixed dated works, clearly proved to be of German origin. The intro-

introduction of the style did not here result from Italians. Then after 1543 a greater number of Italian workmen are shown until the seventies, also has no importance for our question. For after 1540 and indeed earlier, the native masters even employed the style independently and needed no foreign instructors. The "whole multitude" of Italians, that should have introduced the Renaissance into Germany, thus diminish.

Contemporary with the house zur Krone originated the portal dated 1528, which in the ground story of the city hall leads to the council hall. The building itselfwas begun in the 14 th century, and was first more zealously carried on after 1541, and in this final epoln of Gothic received the grand decoration of three angle turrets and in the interior the imposing vestibuel and phe prince's hall, which together stamp it as one of the most stately and richest city halls of Germany, a worthy proof of the power and art sense of the city of that time. If the recently published dais in the middle bay window actually dates from 1480, then should we have here the earliest appearance of Renaissance forms, even if also strongly misplaced, indeed even overloaded by late Gothic elements, for the coffered ceiling is already entirely in the style of the Renaissance, although the metal rosettes still show early Gothic foliage. Likewise the enclosure of the balustraded opening by Gothic t tracery bears the form of the new style. Therefore I believe These parts must be counted with the later additions, which were made after the completion of the western bay window. (1504). We then find the fully developed Renaissance in 1528 on the already mentioned portal of the council hall. The rich treatment, which has decorated the pilasters and all other surfaces with foliage and fruits, with playing boys, sirens in luxurious ranks, with trophies and emblems of the most varied kinds(was unfortunately now thickly smeared with oil colors, but originally indeed in polycrome), accurately recalls the style of the portals on the Crown. Even the swelled form of capital we find again, so that the same hand must be assumed. Since as we saw above on page 162, W. Rosskopf then worked as city architect in Breslau, so a high probability exists, that he was the builder of this portal, and as stated was also that of the one on the Crown. We should less have to think of an

Italian, since researches in the archives show that then the city architect in Breslau was always a native. The inner side of the entrance is adorned by an irregular and no less rich p portal. In 1548 the bay window in the court was then decorated by heavy consoles ornamented by elegant acanthus leaves. Its round arched windows were enclosed by fluted pilasters, the m middle with Ionic and the others with Tuscan capitals. This building is executed in the spirit of a severe and high Renaissance, but here also no Italian need be considered. Of the further decoration of the interior then especially comes in consideration the fine wooden paneling of the walls of the council hall in 1563. The intarsia is employed by preference, which exhibits the highest refinement in architecture and ornament. It is noteworthy, that the doorway treated in the same style, leading into the adjacent room, originated in 1664 a full century later, unless an error in writing exists. Likewise the colossal black glazed tile stove from the 17 th century is splendidly decorated by shell ornaments, at the corners by yellow glazed lions' heads, and deserves mention. A skilfully treated iron grille of the same time covers as an arch the entrance to the stair. The tower of the city hall erected after 1558 by A. Stellauf is a rather tasteless composition.

To the most perfect works in Bbreslau in the Renaissance belong two tombs, that certainly came from Italian hands. The larger and more magnificent one is seen in the southern side choir of church S. Elisabeth. The imperial councillor and treasurer of Silesia, H. Rybisch (d. 1544), caused it to be erected during his life in 1534 as stated. The completion followed in 1539, for this date is borne on a pilaster. It is a wall tomb at a grand scale, made of Tyrolese marble, enclosed by three strongly projecting columns with rich entablature (Fig. 275). The shafts are of colored marble, and the elegantly designed capitals appear to be of white marble. Above the arches is a fine cornice with dentils, and as a crowning above this serves acanthus scrolls and dolphins, at the middle being the arms of the deceased. Elegant pilasters behind the columns divide the wall surface. The beautiful leaves in their panels of both shafts is a shown method of the time. Yet one soon notes, that the treatment of the right (western) polaster is less re-

refined, so that here must be conjectured the hand of an assistant. Over a smaller wall arch with candelabra columns, which contains two arms and in the middle space the finely wrought bust of the deleased, is he represented in another form reclining and holding a book in his hand. The beauty of the arrangement, refinement in execution, nobility if the ornaments, everywhere distributed in a suitable manner, and especially the ornamental foliage adorning every panel, the precious little busts in the spandrels of the arches, all this seems to indicate Italian hands. Still it must have been expressly emphasized, that the thought of a distinguished native master, but trained in Italy, is not excluded. As striking we still have to characteize the strangely high bases decorated by leaves for the columns.

The same hand is recognized on the smaller though scarcely less attractive tomb, which S. Sauer caused to be erected in 1533 in the south transept of the church of Holy Cross. It seems like the modest precursor of that more splendid monument. Like that being arranged as a wall tomb, it exhibits reduced forms in the masses of the decoration. It is enclosed by two fluted colunms from which project lions' heads. As there, likewise here the columns with the pilasters adorned by medallions cross the wall surface. The rear wall in an allied manner is subdivided by arches with candelabra colunms, from which are suspended laurel garlands with inscription tablets. The middle panel exhibits a rather broader wrought bust of the deceased. above in the spandrels are two strikingly antique heads. At the angles of the frieze containing the Latin inscription are heads, designated as Alexander the Great and Augustus cesar; in the tympanum and enclosed by curved flutes is a very grandly conceived head of king Matthias of Hungary, crowned with laurel like the others. Execsted in marble of varied colors, even enhanced by finely conceived gilding, like that described above, this monument belongs to the noblest creations of the Renaissance on German soil. Although the ornamint has not entire refinement, and is more simple, broader and more dry in drawing than that one, yet one must conclude it is from the same master. Likewise the peculiar form of the bases of the colunms speaks for this.

Manifestly the same artist was engaged on a third monument; on the facade od the private house at No. 2 Junker st., built by that H. Rybich in 1540. Only the lower portion of the facade has remained uninjured, that indeed without question is without equal in richness and beauty among all contemporary citizens' and private buildings in Germany. The two pilasters enclosing the doorway exhibit in their decoration a rather overloaded composition, but sparkling with spirit and life. Notable there is the representation of a birth scene in miniature; but yet more remarkable is it that the entire ornamentation in both pilasters repeats the same meaning. But the execution of the one is left as by the hand of an inferior helper, just as on the tomb of the master of the house. This arrangement of pilasters is continued on the facade, but the shafts are shorter, are fluted and set on high bases. Between window and doorway a niche with a beautiful shell arch contains a lion with the arms of the master of the house. The assured mastery of the c composition, the well divided and finely executed ornaments, the precious and richly varied capitals, especially that of the sirens, the acanthus scroll on the frieze, all this one would take to be Italian work, unless new researches in the archives in regard to Görlitz buildings to be considered had taught us no better. Moreover can neither the rich double portal in the city hall, nor that of the Crown, distantly compare with this.

Of citizens' houses, here is to be placed in time that of the "golden tree" built in 1532, No. 17 Oder st. Still it has retained from the old decoration only an ornamental arch in relief in the court, in which a handsome female form holds two coats of arms. The background is ornamented by an elegant flower garland; the enclosure is formed by dentils and egg mouldings. How the gable facades were then treated is seen on a particularly interesting example on the house at No. 2 Ring with the date 1541 and the well known evangelical legend; V.D.M.G.E. (The word of the Lord continues in eternity). The treatment is simple but stylish; the portal was changed by later pedantic additions, but originally had a plain architrave profile like the windows of the three upper stories, which like the cornices and other enclosing members was effectively animated by inserted

flutes. The surfaces are subdivided by pilasters and the steps of the gables are crowned by horizontal volutes in a peculiar way (Fig. 276). A somewhat different treatment is seen on the little facade at No. 48 Schueidnitz st. Likewise here pilasters subdivide the surfaces, and the windows have antique architraves; on the contrary the steps of the gable are crowned by semicircles, as the early Renaissance preferred. Incredibly rich in epitaphs is Breslau of the middle time. In no German city is approximately such an abundance of monuments of art-loving citizens of this epoch to be found. Here would found great treasures for the formative arts, even if only by photographic reproductions, that have so far disgracefully neglected the monuments of Breslau. I indicate only some of the earlier works. On the south side of the church S. Magdalen is placed the epitaph of Dr. Hirsch with the dry treatment of Renaissance forms, while on the nortt side at almost the same time (1534) originated the incomparably elegant little bronze tablet only containing an inscription, but enclosed by a border, that belongs to the most beautiful decorative works of the time. Also N. S Schebitz in his memorial tablet of 1549 on the east end of the church rejects that sculptured ornamentation, but the inscription with the two coats of arms and the finely ornamented pilasters of the enclosure compose a whole of high artistic charm. Very ornamental is also there the little tablet of A. Hornigk of 1551, which contains the crucifixion, venerated by the deceased and his wife. Also many others from the middle of the century until the beginning of the succeeding one afford valuable conclusions on the development of the forms. Only as an example will I refer to the epitaph of V. Nitius of 1537, where the ornament is so treated with dryness and stiffness striking at the late time. On the contrary very elegant there is the great and rich epitaph with the ascension of Christ enclosed by fourfold ornamental pilasters. Magnificent but already strongly Barocco is the epitaph of C. Sachs (1595) with the representation of Christ on the Mount of Olives. An unusually elegant work is also the southern side portal of 1578 of the church. But to the noblest and most stylish belong the splendid intarsias on the choir stalls of 1576 of this church, dating from the best period of our Renaissance, an example of

which is given in Fig. 277.

On church S. Elisabeth first appears important the bronze t tablet of 1534, erected for the governor of the province, S. Monau, perhaps by the master of the contemporary monument on the Magdalen church. Christ on the cross, venerated by the deceased, his wife and daughter, on a landscape background enclosed by ornamental pilasters. From the following year in 1535 dates the monument of P. Rindfleisch on the north side of the church, also a skilful work of the early Renaissance. Very helpless in composition and execution is there the epitaph of S. Monau deceased in 1547, probably first executed after the death of his wife in 1572. For in style it corresponds to the monument of H. Hertwig of 1575. Also here is the strikingly primitive and dry treatment by an evidently belated master. To the richest in its way belongs on the other hand the great wall tomb in the north side aisle of Ulrich v. Schafgotch, deceased in 1561. Besides many other monuments, it shows how long this sportive decoration of the early Renaissance remained in use here.

The latest time of the Renaissance in Breslau chiefly produced a number of facades, which in spite of great diversity in elevation and decoration have in common certain ground tendencies. Mostly yarrow and arranged on limited plans, they seek to create space by considerable extent in height. Hence the many extremely high gables, that give such an imposing stamp to the Ring and the principal stories. A finer development of the details on the contrary always recedes more and more; even richer membering and decoration are rejected as a rule. Only on the portals is sometimes placed a dry but frequently an already Barocco ornamentation. It is most striking, how little use these facades make of relief subdivision of the surfaces. The elsewhere in the Renaissance favorite vertical division by pilasters vanishes after the middle of the century almost entirely; only the horizontal belts between the stories are retained. Indeed the objection to treatment in relief goes so far, that even the bay window, such a favorite in the north, does not occur at all in private architecture. On the contrary men doubtless intended to animate the facades by colored ornamentation, or at least by sgraffitos. A distinguished example of

such painted facades, even if from a later time, is presented by the house at No. 8 Ring, that must have been the more welcome to the painter by its unusual width. The chief motive is still in the sense of the Renaissance and consists of painted columns of red marble with golden capitals; between them are niches with portraits of emperors; on the window parapets are figure reliefs. The whole has an excellent effect, recently f finely restored by the recognized care of the possessor. Besides the high gables then differ characteristically by the most varied outlines. In this animated contour of the boldly rising structures, for which Gothic already strove, the Renaissance has attained a peculiar and independent beauty. The vestibules of the houses were originally vaulted everywhere, partly with cross vaults, partly with tunnel vaults and with side compartments. They frequently contain stately entrances to the stairs. In the courts sometimes occur galleries on corbels as at the "Crown", but also sometimes wooden galleries, as for example in the house at No. 3 Tannen alley. Yet with the narrow plan this arrangement is only made at one side.

To the more richly treated facades belongs that at Little Groschen alley No. 15. With moderate proportions it is distinguished above most others by noble subdivision in relief, the fluted pilasters on the ground story, richly decorated Ionic half columns on the second set on strongly projecting curved consoles, and showing on the third the pilasters of forms like steles. All members are covered by surface ornaments in the style of the Frederic building at Heidelberg, the entore effect being rich and elegant. No. 39 has a little portal with splendid fruit scrolls on the archivolt, with metal ornaments on the jambs, shields with rolled edges in the spandrels. The vestibule is covered by a masterly Gothic star vault, the doorways show mediaeval architraves with crossed rounds, all this apparently from the beginning of the 16 th century. The same treatment has the windows and doorways of the court; which about the end of the epoch received at one side a bold wooden gallery. A magnificent portal in dry rustication enclosed by Doric pilasters with ox skulls and lions' heads in the metopes of the frieze is seen on No. 52. Otherwise this facade in the 18 th century was peebly changed, but three little volute gab-

gables give it a gayer termination. In the court an arch on D Doric columns gives admission to the stair. An imposing facade of the same time is presented by No. 2, the portal somewhat t tamer but rich and animated, the entire depth of the jambs covered by metal ornaments. All of fine execution. The facade has suffered by modernizing, but the mighty gable without any subdivision by pilasters has an original effect by the fanciful outline, that in part ends in the figures od an upright lion and a winged griffin. In the court is the same arrangement of the stair as in No. 52, but there are two handsome arms from the earlier time in an ornamental enclosure by Ionic pilasters. The adjacent house No. 3 has a smaller gable, but this is effectively subdivided by pilasters and cornices, and is crowned by moderately treated volutes. In the roof is seen a tunnel v vault with side compartments, elegantly decorated by flat stucco ornaments. One of the most colossal gables is shown by No. 27; the great surface is only subdivided by cornices, the gable outline fantastically animated by the strangest volutes, curves and scrolls. By the same architect was No. 28 with trather smaller but entirely semicircular gable. Original is also No. 21, a narrow and high facade, the gable divided by simple pilasters and with effective outline, further being adorned by several masks. A high and ogee gable is then shown by No. 9, lerely divided by cornices, the windows with indented architraves, such as frequently occur here.

A somewhat different and detached treatment has the very dry ogee gable at No. 4 Junker st. The forms of the metal style h here came into use on a great scale, such ar are found elsewhere and especially on the Baltic seacoast by the influence of Netherlandish masters. In fact a Dutch master occurred in the service of the city, H. Muntig from Grőningen, who erected in 1583 the New Gate beside the little Fisher's portal. Also other Netherlandish masons and sculpturs are found. Likewise in 1591 the Danzig master H. Schneider from Lendau entered the service of the city and erected the Sand Gate in the style of the High Gate built by him, and it was torn down in 1816. He brought a strong preference for rustication and liked to ornament the ashlars by star-shaped patterns. The house at No. 2 Sand church possesses an original portal of this kind executed

in bold rustication, the ashlars alternately smooth or decorated by that star pattern with a smililar portal but rather less important is at No. 32, Schuh bridge; another is at No. 15 Golden alley, and a fourth of 1592 at No. 58 Ring- entirely different is the house at No. 5 Hintermarkt, executed in more severe high Renaissance, in conception of form and composition not unlike the so-called house of Du Cerceau in Orleans. A simple early portal of 1559 is seen at No. 45 Neumarkt; on the other hand we find in the Dom st. several effectively executed portals of the closing epoch, that all exhibit a dry rustication, which however is modified in many ways. On No. 3 of 1559 it occurs in combination with Roman pilasters and energetic masks; on No. 1, of 1606 the ashlars are alternately left smooth and decorated by flat metal ornaments; No. 5 shows an entirely similar treatment, probably by the same master.

Of church towers of the epoch is first to be mentioned as a skilful work of beautiful proportions the elegant one of the church S. Elisabeth with a doubled lantern. Its spire was erected in 1535 in place of the slender Gothic spire that fell in 1529. Less favorable is the effect of the spires of the towers of Magdalen church of 1565, whose outlines could be more freely curved. A skilful work in the same church is the pulpit, b begun in 1579 in the forms of a classical Renaissance by F. Gross, by whom is also the epitaph of Alexander v. Eck deceased in 1577 and his wife in church S. Elisabeth.

Finally mention should be made of some works in decorative art in the museum. Besides many excellent weapons made in the best Renaissance style, we name the magnificent great copper pitcher of Partholomew v. Rosenberg (1595), covered by precious surface ornaments, among which only the figures are somewhat weaker. Then a rich beaker adorned by silver filigree, with repousse and engraved decorations, certainly not native, but an Augsburk work from the end of the 16 th century. Finally from the same time a table with inlaid work of great beauty, particularly noble flower pieces of good architectural arrangement, also with table legs of intelligent construction.

Liegnitz and Vicinity.

In the other cities of Silesia the Renaissance was introduced by the princes. This first occurred in Liegnitz. When one enters

the city from the north side, he has on the right the magnificent work with which the new style began here. It is the principal portal of the castle represented in Fig. 278 and designated by the date of 1533. According to the custom of the time, consisting of a great gateway for nagons and a little portal for persons on foot, it has a form treatment neither German nor Italian. The columns are banded several times, the swelled lower part of the shafts, the round pedestals, the singular ornamentation, the great consoles of the frieze, the energetic treatment of the capitals, finally the rosette shaped ornaments of the attic, exhibit a treatment that first recalls Burgundian -Brabantine work, and finds its analogy in the court of the b bishop's palace at Liege (now palace of Justice). The rich ornamentation is without proper refinement, the forms are soft and widely flattened, particularly the foliage on the swelled parts of the shafts of the columns and the flower festoons on the upper parts of the columns, that eppear as if suspended on chains. Much better and more elastic seem the acanthus leaves on the freely composed capitals of the consoles. A characeristic motive is also the frequently employed flutes, that not only occur on merely the stylobate and the middle parts of the shafts of the columns, but also adorn the high frieze between the capitals. As the architect contended with the irregularity of the portal design, and sought sensibly enough to help himself by a capital above the keystone of the great gateway arch, as recognized from the drawing. But in the attic clearly appears the unsymmetry if the design in the arrangement of the arms and the two busts. However these parts are finely executed, especially the busts of the builder Frederic II (1488-1547) and his wife Sophia v. Brandenberg, in spite of the great injury to the attractive freshness of life.

Thus we have here a creation of that distinguished prince, who belongs to the noblest promoters of intellectual culture in Silesia. Even before he came to reign, by the pilgrimage to the Holy Land undertaken in the twentieth year of his life from "personal fervor", he exhibited a true sense of ideal interests. Later at the head of a confederation of Silesian cities, he knew how to protect the country from the robber knights, and then during the time of his reign not only to increase his

domain and to bring it to higher prosperity by intelligent administration, but also powerfully to promote intellectual lifa. It was he, who as the first evangelical prince of Silesia introduced the Reformation, to arrange church conditions in milder and a more feeling way, and made important sacrifices for the elevation of public instruction. Indeed the idea of founding a university energetically adopted by him failed, but he strongly promoted the school at Goldberg under Trotzendorf. A work of this noble prince was the building and fortification of his castle, first under the impression of danger from the Turks, and perhaps begun in 1527, certainly in 1529. Since we know f from Dr. Wernicke's researches, that in 1527 W. Rosskopf was called to the duke at Liegnitz, it is highly probable that the important master should be questioned in the matter of the erection of the castle. How far he was engaged in its erection must for a time remain uncertain. Moreover the building was so considerable, that it was only completed after the death of the duke.

That already at the beginning of the 13 th century a castle existed here results from several indications in documents. An important architectural activity was carried on by Louis II, who built the great tower in 1415, that now bears the name of Hedwig's tower. It was indeed the same whose cornice with the battlements was erected by a French master, whom the duke had come to know in St. Denis on a journey in France, aod had sent to Liegnitz. This tower is yet a well preserved part of the mediaeval arrangement, round and built of brick, with a beautiful gallery resting on consoles, that still testifies to the skill of the French master. An octagonal pyramidal roof forms the termination. Another active building period then commenced under Frederic I, to this probably belongu the south wing, on which are noted several doorways and windows from the late Gothic time with finely profiled mouldings intersecting at the angles. The Renaissance was then introduced already early on the castle, as we have seen.

Let us now consider the building in its connections, though it offers little interest for us with the exception od the already mentioned principal portal. The portal itself is constructed of nellow sandstone, while the other parts show brick.

Whether the letters I.V.E.V. and S.P.G.T. read in the entrance arch relate to the architect must remain unknown. But astinishing is an old tradition, according to which the duke called t the architect from Brabant to the castle, which fully harmonizes with the style of the portal. The long driveway covered by a tunnel vault opens with a heavy and later built constructed portal into the very large principal court, that is surrounded on three sides by two story brick buildings. Behind the main portal rises an octagonal Gothic tower, the Peter's tower erected in the 15 th century. All these buildings were erected in our time after the latest fire in the castle and are no less than happily momernized. Windows in this front court are mostly grouped in pairs and have in great part later architraves; only some in the south wing are enclosed by Ionic pilasters a and must have been already mentioned. The western portion of the side wings has on the window architraves surface ornaments all in the metal style of the Barocco time. These parts doubtless belong to the rebuilding by which duke George Rudolph adorned the castle about 1614, apparently by an Italian architect, after he had completed his journey undertaken "with heroic courage" through germany, Italy and Switzerland, France and the Netherlands, and had taken over the administration. To a still later time belongs the richly decorated arched portal of the chapel, according to an inscription erected by duke Louis.From the earlier epoch now dates only the polygonal stair tower in the southeast corner of the court. On the other hand just as little is preserved of the stone gallery extending on the south side, as of the magnificent decoration of the interior, particularly of the dining hall and of the great festal hall, which were still esteemed in the last (18 th) century. The west side is adjoined by a modern one story structure, opened by an unskilful row of columns set on consoles. A square tower rises there. Here occurs the connection between the second court, that is irregular and is surrounded by subordinate structures. Of interest is only the Hedwig's tower already mentioned, and standing in the southwest corner. If we finally mention a fantastic Barocco portal on the exterior of the north wing, which is of the same time with the parts built by George Rudolph of the inner court, then have we treated most essential portions.

We now find an increased architectural activity also in the citizen class as a direct influence of the extensive castle buildings; but the later times have mostly effaced here the original art forms of the facades, so that scarcely more than t the portals retain their old character. The city imposing by a clear and stately arrangement of its Ring and of the principal streets has thereby lost much of its earlier expression. . Also the sgraffitos, that here frequently existed, have disappeared without a trace. But it is very striking, that perhaps with the exception of a few already strongly Barocco examples in Liegnitz, the gable facades are entirely wanting. As in Breslau the vestibules of the houses are vaulted throughout by cross vaults. Development of wooden construction seems here even less attempted than there.

The works in the early Renaissance of most importance is the facade at No. 16 od the Ring; entirely decorated by pilasters in the ground story, all surfaces covered by ornaments, the portal arches with dentils and egg mouldings, the spandrels animated by busts, the frieze adorned by rich scrolls of foliage, the merely ornamental with great diversity in invention and freshness in execution, the figures in puerile awkwardness. The work originated about 1550. From 1556 dates the portal at No. 13 Ring, likewise early Renaissance and enclosed by Corinthian pilasters, the arch adorned by male and female antique busts, the pilasters themselves with handsome relief medallions and good foliage ornament. The more unskilful are Adam and Eve in the arch spandrels; inconceivably bad are the wild men, that support the arms above the portal. Very dry and wretched appears the Renaissance in 1544 on the little portal at No. 9 Frauen st.

The second half of the century was unsatisfactory for Liegnitz. After the death of the excellent duke Frederic II, the c country was thrown into ruin by his son and successor Frederic III, which then only increased under duke Henry XI, as we already knew from Schweinichen. First about the end of the epoch we again find in Liegnitz vestiges of an increasing revival of art. First is to be mentioned the Gymnasium of 1581, which at least by a simple and bold portal and effectively enclosed windows exhibits a certain monumental character. With the beginn-

beginning of the 17 th century commences a late revival of architecture, that produces several works of unusual refinement. Thus the small but very elegant portal at No. 15 Schloss st., with finely treated foliage of the year 1613. But the casterpiece and generally one of the most beautiful creations of this time is the portal on the corner house of Frauen st. next the Ring (Fig. 279). According to its composition it already belongs to the best works of our Renaissance; but the ingenious lightness and refinement in the execution, the wonderfully free acanthus scrolls, the spiritedly treated heads and masks, the winged caryatids of the enclosure, all this is of a beauty indeed nowhere amain in all Germany. That no illustrations of such works exist, and not even photographs, is a proof of how far behind we still are. Also the use of a very fine surface ornament in the character of stamped leather on the inner surfaces shows an important master. A number of smaller works of the same time and similar tendency, even if less important, is found scattered everywhere in the streets. Thus No. 25 Schloss st., has a dry arched portal with great use of surface ornament in the metal style of that epoch. With like treatment is a little portal at No. 35 Frauen st. of 1610, on the keystone being a handsome little female head. At No. 21 in the same st. er an ornamental portal with richly moulded arch, a grotesque mask on the keystone. At No. 27 Ring a similar one has a fine lion's head as keystone, that is almost repeated at No. 8 Burg st., manifestly by the same hand. At 13 and 26 in the same st. is the same design, here from the year 1608. Finally is a rather more stately work at No. 5 Schloss st., where the finely carved house door with its iron fixtures and knocker forms a characteristic whole.

What lasting activity in architecture in the early time of our Renaissance distinguished these provinces is still proved by a number of artistically worthy monuments. The earliest and at the same time one of the earliest of the German Renaissance in general are the parts falling in tis epoch, of the fortress of Grödlitzberg near Haynau, where about this time the excellent duke Frederic II of Liegnitz caused to be erected important buildings. Already in the early middle ages the porphyry hill rising steeply out of the plain was fortified; but first after

the place passed by sale to the hands of duke Frederic I, began there an extensive activity in building. First the energetic and prudent prince caused to be erected the rectangular keep, according to the contract of 1473 by the masters B. Rose from Breslau, B. Blöschuh from Liegnitz and H. Trauernicht from Görlitz, whose mighty ruins still tower above the other structures. In that contract are given the exact form, construction a and arrangement of this "prince's defence", that must be erected after the model of the tower of Liegnitz castle. A second greatly ruined tower, that rises at the angle of the castle court, probably belongs to the same time. After the fortification of the fortress had been cared for in this manner, there commenced under duke Frederic II the erection of the castle proper, the "palace " according to the mediaeval expression. This consists of a main wing with the imposing length and width, adjoined at an obtuse angle by a shorter branch of the same width. In the angle where both intersect is found entrance. T The high and broad portal with pointed arch, that contains the principal entrance. On a flight of 13 steps arranged in the extremely thick wall, one ascends to the elevated ground story, first indeed in a spacious vestibule covered by a richly intersecting late Gothic star vault. From this a stone winding stair leads to the upper story, at the right being a door into the kitchen anf the rooms appertaining to it, at the left on the contrary being another portal to the great knights' hall, that is twice as long as broad, occupying nearly the entire wing. This magnificent room is covered nb an imposing Gothic net vault with bold ribs; similar vaults cover the three deep window niches, that lie in the extremely thick south wall next the castle court, lending to the entire room a particularly c comfortable appearance. Adjoining this hall at the west is a smaller room, distinguished by an extremely rich net vault, a fireplace and a deep window recess. A stone winding stair formerly led from here to the upper story. We must indeed assume, that this smaller room especially formed the centre of the society in the colder seasons of the year.

But most important now for our consideration is the portal marked with the date of 1522, which forms the entrance to this room; for while the entire architectural arrangement and before

all the construction appears entirely mediaeval and bears the strict stamp of the Gothic style, the architect has proved on this part his acquaintance with the forms of the new architectural style; it is entirely executed in the character of the Renaissance. A broad enclosure by very depressed and ffluted half columns on low plinths adorned by rosettes serves to enclose the doorway. The rather destroyed capitals appear to have been a free imitation of Corinthian. The lintel of the doorway forms a cornice ending with a slab. Above this rises like an attic a flat niche, notably narrower than the portal, flanked by two fluted pilasters and crowned by a doubled frieze. The niche contains a male head with short curly hair, beard and moustaches, which Dr. Weinicke conjectures is the portrait of the architect, since over the nich is read the name of W. Rosskopf. Hence there can be no doubt, that we have in this Görlitz master to recognize the builder of the postions of the castle just described. Like the other German architects of that traysition time, he still cherished in construction the mediaeval traditions of the Gothic forms, while in especially prominent details he already turned to the Renaissance. But here occurs a certain ammaturity and timidity in the conception of the new forms, and especially the haddling of the chisel is yet still rude, unskilful, the knowledge of the new forms is yet superficial, indeed there is even expressed in the inscription of the name of the master the Arabic figures of the date with great vacillation and no clear conception of the beautiful antique script of the Renaissance, so we shall soon see that master Rosskopf in the result knew how to develop the foreign style in the full freedom and to a peculiar charm. In any case he belongs to the most influential path-breakers of the Renaissance in Germany.

About the same time extensive buildings were added to the city hall at Löwenberg, in which also the transition to the new style occurred. The nucleus of the building with the stately rectangular court covered by a dome is a work of the early middle ages, The eastern main facade is dated in 1523 according to Dr. Wernicke's statement, exhibits a stepped gable in Gothic style and a flight of steps with a roof leading up to the portal, as so often occurs in our old city halls. In the ground

story here and on the southern longer side are placed great w windows on pairs separated by cross mullions. They appear to be enclosed by elegantly treated pilasters and ornamented friezes, on the character of which the small and not clear photographs, according to which Eoamvwriting, fermit no decision. Furthermore as it appears, in Lichtenberg only in one patrician's house is an arcade court with columns of 1541, and on a suburban house is marked a remnant of a richly painted sgraffito frieze. The cast,e at Matzdorf in the vicinity is likewise a plain building, whose forms allow the conclusion for a tolerably early time. Many other works of the Renaissance must still be found in the vicinity; yet no sufficient reports on them a are at my command.

Incomparably more important is the castle lying in the vicinity at Plagwitz, since 1826 . provincial insane hospital, a substantially well preserved work of the Renaissance time, erected after 1550 by Rambold v. Falkenberg, lort of Plagwitz. Externally the building arranged about a rectangular court presents nothing remarkable; only the principal portal exhibits a rich and also original composition. Doubled enclosing pilasters with the inner ones boldly projecting flank the broad round arched portal. The surfaces of the pilasters as well as the bases on which they rest are covered by fine Renaissance ornaments, the capitals show the Composite form. Also the arch is broken by a moulding at the impost, but is enclosed by a b belt-like band, that is decorated by ornamental rosettes. Two antique portrait medallions fill the spandrels. The superstructure first forms two friezes, separated and crowned by boldly moulded cornices, each being finely decorated by two, thus in all by eight richly treated coats of arms. Above this entirety rises at the middle a considerably narrower portion in the form of an attic, that encloses a window of the upper story. Richly ornamented pilasters also enclose this part, which at both sides is connected with the broad lower portion by weak and tasteless volutes. A richly interlacing scroll crowns the whole at the middle. The composition however is rather poor with all the richness of execution, the treatment of the details l lacking energy and sharpness.

The most interesting part of the castle is the court, that

I give in Fig. 280. In treatmen

E give in Fig. 280. In treatment it substantially harmonizes with the portal, as particularlp shown by the preference for rosette ornaments on the archivolt and even the wall pilasters. The arcades of wide span with the powerful stumpy Ionic columns, the upper gallery, whose roof directly rests on smaller columns, and before all the picturesque arrangement of the stairs uithin the arcade at the left of the entrance lend to the whole an o original and characteristic stamp, in which is expressed a self-conscious classicism.

An entirely different mode of treatment is shown by the portal of the castly at Haynau, according to the conjecture of Dr-Wernicke perhaps a work of the city architect of Breslau, J. Gross, who was engaged there about 1550. The entrance opening with a round arch (Fig. 281) is enclosed by richly ornamented flanking pilasters, but the adjoining two windows are combined in a group,with the portal by similar though considerably shorter pilasters; a composition that is more naive than worthy of imitation. A tolerably hegh frieze extends above the whole, t with the busts of the builder and his wife in the middle panel, as well as adorned by the two shields of arms, while the side panels are filled by acanthus scrolls terminating in figures. Fianally above the middle panel is an inscription tablet enclosed by a moulding coiled at the ends in a semicircular form. The entire work exhibits richness and ornament, although as so frequent in our Renaissance, the arrangement forms its weak side. Yet it is a valuable example of Silesian architecture iy the best time of the new style.

But if one desires to form an idea of the individual freedom in the creations of that epoch, then must he merely take for comparison the magnificent portal of a house on the Ring at Bunzlau, which Fig. 282 represents. Its enclosure is formed by coved pilasters covered fine surface ornament, at the lower ends formed into two seats, such as the citizens" houses of that time so frequenlty exhibit. Two little angels" heads on the upper cornice extend their wings above those seated as if protecting them. But the magnificent portion of this portal is the luxuriant foliage scroll, that with skilful guidance of t the chisel is cut almost free from the ground and covers the wide archivolt. Also the terminating frieze shows a similar decoration. On the contrary the atlantes are inferior, which

end in rolled cartouches and form the sides, winderfully completing the arhlar treatment of the arch spandrels, from which project two warriirs' heads in the strongest high relief. The architect certainly needed such strong fortissimo to keep pace with the luxuriant ornamentation of the whole. The treatment so strongly recalls that of the Görlitz facade given in Fig. 296, that one must also here indeed assume the work of an architect from there or the influence of the Görlitz school. Perhaps it is a work of the junior W. Rosskopf, who was active in Bunzlau according to Dr. Wernicke"s statements, as in his native city he held the office of city architect as successor to his father of the same name.

A magnificent piece of the late Renaissance is the portal of the castle of Giessmansdorf in the circle of Bunzlau. It employs all forms of the Renaissance in a certain strength of expression, yet still without proper Barocco elements, so that the effect is full of relief in a high degree and yet at the same time is noble. The great portal arch is entirely covered on its broad surface by winged heads of angels and female masks, as well as the pilasters that support it; soaring genii in rather awkward poses fill the spandrels of the arch, numerous heraldic arms in two series above each other adorn the high a attic, over which a luxuriant addition of allied arms terminates the whole, their forms held by upright old men. To enclose this abundance of sculptured life within fixed borders, two columns standing on decorated stylobates and with composite capitals form a bold enclosure, that continues in the breaks of the frieze adorned by figures of the Virtues. Also the middle of the frieze projects above the bold console with mask and is decorated by a third female form. Similar figures are all in extremely animated flowing garments and are also arranged on the uppermost crowning. A stronger degree of Barocco expression is shown by the likewise magnificently effective p portal of the castle at Siebeneichen near Löwenberg. The composition is somewhat looser than that, especially an attic is lacking, that would balance the lower parts. On the contrary the arrangement of the arch with wide border decorated by reliefs is the same, being enclosed by two projecting columns of the Corinthian order. Graceful in free relief is the effect of

the

the vines forming spirals ahound the shafts of the columns. Luxurious sirens in bold relief are placed beside the portal beneath the windows accompanying it; splendidly treated Barocco shields of arms ara seen at both sides above the upper cornices, while the middle only exhibits a painted shield of arms.

Brieg.

The chief work of the Renaissance in Silesia is without question the castle of the Piasts at Brieg, even in its mutilated and mistreated condition it is still one of the noblest and g grandest creations of this epoch in Germany. And again is it the work of one of the best princes of the land. George II, s son of a likewise excellent father, Frederic II of Liegnitz, to whom Brieg fell by inheritance, in his prosperous reign of nearly forty years (1547-86) put his duchy of Brieg in condition, so that as a contemporary said, the old land could no longer be recognized and the new could not pe seen without surprise. Still under Frederick II in 1547 was commenced the building, that on the site of an earlier one of the year 1369, likewise already built of stone, rose in the entire splendor of t the Renaissance style. But as his father had called Netherlandish masters for the Liegnitz castle, so George brought Italian artists into the countryfor his building. We are not more fully informed concerning them by documents. At earliest master Jacob Bahr or Bawor from Milan appears as architect of the castle in Brieg. With master Antonius of Theodore he built at the same time the city school and completed in 1553 the imposing portal of the castle. When the envy of the natives rose against him and his Italian masons, the duke took him under his protection by a decree of Oct. 26, 1564, in which he gave him the highest praise. H. Vorrah was also an Italian, who was engaged on the building of the castle in 1562. On the other hand master Caspar was later mentioned in 1568 under the name of Caspar Khune as being a German. He must have been an important master, since he was called in 1568 to build a house for the chancellor v. Pernstein at Prosnitz in Moravia, and in 1572 at the request of Joachim Ernest v. Anhalt was even sent to Dessau. Later master Bernhard, also an Italian, was engaged on the erection of the castle in Brieg, and was also called to Breslau in 1576 for the building of Ohlau castle. Likewise an Italian, master

Lugarnin 1585 was eotrusted with the building of the castle at Nomptsch. concerning this building is interesting a letter of the duke in that year from Prague, that recommends the imitation of a roofed balcony frequently occurring there for his castle.

The castle at Brieg will now be considered and iis thus the work of Italian architects. But if we compare it with the palace erected at about the same time in Landshut by Italians, t that represents the strictest Roman palace style of the high Renaissance, we recognize that in Brieg the foreign masters have adapted themselves far more to German customs. This is already shown by the facade with the magnificent structure of the portal represented by Fig. 89 in Volume I. It is a structure built of sandstone with the greatest care, on all surfaces and architectural members covered by that abundance of ornament, that in this richness occurs only in the early Renaissance of upper Italy. The more effectively appears the charm of this d decoration, since the background consists of ashlar masonry w with strongly accented joints. The composition of the portal is based on the custom generally prevailing in the north, of arranging a great gateway with a smaller portal beside it. Symmetry is thereby lost, but the Italian artists overcame this difficulty more successfully than the Netherlanders at the portal of Liegnitz. Still nothing remains for the attic, than to pass to a purely symmetrical arrangement. It is accordingly adorned by three magnificently executed shields of arms, the two at the sides being held by armed men. Between these o on the projections of the cornice are seen the finely wrought and almost lifesize figures of the builder and his wife Barbara v. Brandenburg. Then follows the principal story with three g great windows of beautiful proportions and finally a lower second story, both separated by a double row of busts of princely ancestors. The portals and all windows are enclosed by a double system of pilasters of the finest Corinthian order, the larger of which produce the vertical subdivision of the facade. The abundance of ornament is inexhaustible, lovering all surfaces, pilasters, friezes, tympanums and arches and pedestals. Its execution shows different hands. With spirited design and great diversity in imagination, the technical treatment is mostly rather rude. Of high beauty are the acanthus scrolls of both pe-

destals

pedestals at the angles of the attic; on the contrary the scrollwork is feeble over the little portal. The capitals all exhibit the developed Corinthian form. The archivolts are decorated by elegant rosettes. Finely are executed the numerous portrait figures, very lifelike are both principal figures, though the lady is somewhat injured by a too careful execution of the costume of the time. On the oppermost frieze are read the proverbs:-"The word of the Lord continues in eternity. If God be for us, who is against us. Justice supports the throne".There are also a number of inscriptions with the numerous figures, so that accordingly this side of the building belongs to the richest of its kind.

A wide entrance hall (A in Fig. 284) covered by a tunnel tunnel vault leads to the great court B, where it ends in a great and somewhat pointed arch of 30 ft. span. Likewise this arch is again a show piece of decoration, ornamented by Corinthian pilasters on the enclosing piers, that are adorned by trophies and emblems of all kinds in a rather too large scale. The archivolts themselves are characterized in an original way as great oaken garlands wound with bands, so that the impression of a triumphal arch is produced. In the spandrels are placed the a arms of the duke as well as of his relative by marriage, Joachim v. Brandenburg, beside them being the date 1541, while on the outer portal is 1552. On a little side portal is read:- "Confidence requires precautions". The entrances to the cellar are treated in dry grotto rustication, but on the plain imposts are beautiful wavy bands.

The court in its original condition must have made an incomparable impression. Not merely the richness of the Ionic porticos extending through two stories (Fig. 286), the numerous o ornamentally enclosed windows and portals of the upper stories, the original free and fancifully formed antique portrait medallions in the spandrels of the arches, but even more the unusual grandeur of the proportions stamp it as an architectural work of the first rank. The great axial distances of the columns of 16 ft. scarcely find their like anywhere on German buildings of the time; to this is added a story height of 18 to 20 ft., that also appears considerable for northern propostions. All this is now in great part in the conditions of the worst dest-

destruction. Only a few columns still stand upright; in the e eastern main building and in the long extending northern wing may the original color system be so far followed as indicated in our sketch in Fig. 287. Also here in the corner at D are notable the diagonal position of the columns and the arrangement of the stairs connected therewith. As may be seen, the main entrance did not lie at the middle of the eastern wing, but was transferred far to the south, where is found a second stair in (Fig. 284).the corner opposite the nearly destroyed southern wing. Both stories are arranged in simply broken rectangular flights with landings. The winding stairs elsewhere preferred in German castles are rejected. At the west the court was enclosed by dry and later subordinate structures. On the other hand a remnant of the mediaeval plan is still preserved in the chapel, whose southern choir ending projects externally beside the main portal. Of the rich treatment of the interior as described, no vestige now remains. Since the great destruction in the last (19 th) century, the splendid building has been a daily increasing ruin.

Of the public buildings of the city, the gymnasium is first to be named, which duke Meorge caused to be erected by the same master J. Bahr before 1564. A plain structure that exhibits l little of its originally rich equipment. Apparently the execution was here placed in inferior hands, perhaps those of German stonecutters; at least the portal of the little entrance beside it is an unskilful work flanked by misunderstood Ionic half c columns with badly drawn figures of Religion and Justice in t the spandrels. It is striking for the little entrance, that no keystone put a joint is found at the crown of the arch. Over the portal are two richly painted arms held by two fat angels.

Far more imposing is the city hall, indeed small and careless in treatment of forms, but attractive by picturesque grouping. (Fig. 288). The two towers flanking the facade enclose a portico resting on three Tuscan columns, above which an upper portico resting or wooden posts forms the connection with the principal story. The main stairs ascends in the rectangle lying in the tower at the left, with a subordinate one in the other. The upper portico opens on a plain but elegantly treated portal decorated by beautiful festoons of fruits and lions' heads;

in the spandrels of the arch are two female figures. In the i interior the doors have simple though beautifully composed Renaissance architraves. The execution may well refer to Italians. Yet it as stated, the building is important less bn detail forms than by the striking grouping of the exterior. The stair t towers with the porticos, the high roof with its gables, all which is exceeded by the great main tower, makes this city hall one of the most picturesque in Germany.

The private architecture of the citizens in Brieg mostly belongs to the close of the epoch. Of works of the early Renaissance, I only have to indicate the precious little facade at No. 6 Burg st. Indeed the arched portal with its rustication, on each ashlar being a head or a rosette, is by an inferior hand; but the Ionic pilasters that subdivide the ground story, with their splendid arabesques and particularly the frieze with its cupids, that bear a shield of arms, play with seahorses and o other roguish tricks, belong in animated invention and the free swing of the work almost entirely free from the ground, to the most striking that we possess in this kind. In the upper story four smaller Ionic pilasters subdivide the surfaces and are also richly ornamented. The termination is formed by later pedantic vases. Also over the doorway is apparent similar bad a additions. The upper parts of the facade, that also were originally executed likewise, are now entirely modernized tastelessly. Unfortunately the beautiful ornaments are also covered by thick whitewash. Whether G. M. over the portal denotes the architect must remain uncertain.

The remaining private buildings of the city belong to the last epoch of the Renaissance. Nearly all exhibit the gabled construction in most manifold ways, indeed very different from the mode prevailing in Breslau. If the subdivision in relief was there neglected in favor of a more picturesque principle, it here enters into its full powers. Not merely with the bold subdivision by pilasters and columns with richly treated cornices rhythmically animate the surfaces, a richer ornamentation also occurs in the low relief, mostly executed in stucco. But these facades become yet more interesting, because they are divided into two gables, or exhibit a complete gable at the middle, that is accompanied by two half gables. The first form

occurs in a very elegant way on a little facade at No. 4 Wagner st. (Fig. 289). Here Ionic columns are sunk flush and effectively subdivide the surfaces, being set on bold volutes that f form a complete frieze. The windows are enclosed by paneled a and faceted ashlars, the larger surfaces are animated by metal ornaments, and the outlines are further enriched by bold volutes. Similar double gables are shown by the house at No. 2. Burt st., furnished with dry pilasters and simple voluteu; the portal in a richer way has pretty foliage ornament, that covers the Corinthian pilasters and the archivolts, while the frieze exhibits metal ornaments. The other idea especially characteristic for Brieg with an entire and two half gables is seen in a graceful way executed on the house at No. 22 Burg st. from 1614. Also here (Fig. 290) occur the little sunk columns, between which a shell niche receives a crouching lion supporting the arms. Particularly elegant are the weathercocks cut from sheet iron. To the highest splendor is developed the motive of the facade on Nn. 29 Ring. Above on the frieze is read:- "Faith is perpetually praised". 1621. We likewise find here the little sunk columns; but all surfaces are covered by metal ornaments, such as known on no second example, all being in bold relief, as if the entire facade were covered by iron overlays. Finally a purely picturesque treatment is exhibited by the corner house of Wagner st. and the Ring, with double gables projecting toward the square, all surfaces adorned by light flower scrolls on a dark ground, certainly executed in the 18 th century, but in the good tradition of an earlier time and therefore with t the most splendid effect.

Neisse.

The bishop of Breslau had a castle here since early times, Jacob of Salza rebuilt after a fire in 1523. But nothing more remains of this workl, because in the last century (18 th) was erected the yet existing tasteless building. But indeed the parish church preserves a great and high Gothic hall design with the tomb of that bishop in the north part of the choir aisle, who died in 1539. It is a detached tomb in form of a sarcophagus, on which lies the extended figure of the deceased. Fine foliage in Renaissance style forms the enclosure, and in separate panels as an expression of the humanistic tendency

of that time, that had been entirely referred to Christian views, there are placed four antique heads of heros in beautiful laurel garlands. At one end is the striking bust of the deceased, at the other being a droll little boy with holy water stoup a and censer, while two nude genii hold the inscription tablet. It is a fine work of the early Renaissance. In a chapel of the south side is the magnificent tomb of bishop Promnitz (d. 1562), a great canopy resting on three stumpy columns and as many half columns on the walls, beneath which the figure of the deceased is extended on the sarcophagus, that rests his head on his arm. The influence of the Rybisch monument in Breslau is undeniable; the fine foliage adorning the arch and its spandrels and the wall panels is well treated, the figure itself being of moderate work, excepting the skilfully conceived head.

Among the numerous civic buildings of the picturesque city, the city hall occupies the first rank. In the nucleus it is y yet a design derived from the middle ages characterized by a high Gothic tower with a slender pyramid anf recurved arched windows. In the late time of the Renaissance the building received important changes, boldly rusticated portals, before all at the middle of the square being the projecting wing with the city scales of the year 1604, shown in our Fig. 291. It is one of the best composed facades of this epoch, having a splendid effect by the imposing portico with rusticated piers, the grouped windows, great cornice, and above all by the gable above. Notable is especially the rich ornamentation by statues, that begins with Justice in the niche of the principal story and ends with a figure of Religion on the apex of the gable.

The house facades of Neisse have a general character, that differs both from those of Breslau and of Brieg, furnishing satisfactory evidence that in all these cities, we have to do with independent schools of architecture. Facades in Neisse are more boldly profiled than those in Breslau and even in Brieg. In development of the relief they even advance a step farther than the latter; where those sunken columns are employed, we find prominent pilasters mostly diminished downward like steles. As a rule are added energetic volutes at the edges of the gable. But there is frequently found a gable motive, which departs from this richer outline, and breaks the steep

roof line by a canopy with a gable roof projecting at each story. Then this rests on pilasters continued on the gable wall. Thus appears a simple house at No. 72 Bishop's st., but where the architect has made himself blameless bn a magnificent portal. The Doric pilasters and the crowning gable, that bears t the arms of the bishop at its centre, are ornamented by metal ornaments and faceted ashlars, the arch spandrels are filled by neatly wrought arms, the side walls being treated as niches according to a favorite motive in the German Renaissance. There are read 1592 and the proverb;- "May the Lord bless this house and all that dwell within it". The same form of gable is found with richer accessories on No. 27 Ring, as well as four other houses on the principal square. The house at No. 6 Ring is decorated by coupled pilasters and heavy volutes. Very richly membered, with dry cornices and sharply accented volutes and energetic pilasters, is the facade at No. 36 Ring. A plain arched portal with faceted ashlars is shown by No. 42 there. A similar one at No. 3 Breslau st. is in the dryest style with metal ornaments and rustic ashlars. The same treatment is carried to the highest richness as found on the high gable of No. 16 Breslau st., with an entirely Barocco curved profile and pilasters like steles, all members covered effectively by the favorite metal ornaments. One of the largest, dryest and most effective facades is at No. 23 in the same st., employing rustication on the pilasters, adding two great lilies as acroterias. Also the smaller gable at No. 18 there is treated in a similarly expressive manner. On the contrary a wide facade is seen at No. 32 Ring with two simple rusticated portals, the great vestibule having vaults on rusticated piers, the ribs and compartments of the vaults very finely divided and adorned by stucco ornaments. But it is a later and belated design, for on the portal is read 1675. Meantime I call attention to the Gothic portal at No. 35 Ring, that opens into a vestibule with Gothic ribbed vaults. On its wall is the interesting representation of the last judgment.

The animated architectural activity prevailing here about t the close of our epoch is also shown by the Breslau gate, whose rectangular Gothic tower is ornamented by fanciful Barocco gables on all sides, between which are semicircular turrets with

battlements en a very picturesque way. A show piece of artistic ironwork is finally the well in Breslau st. entirely enclosed by a wrought iron covering on a stone curb. On this is read:- "According to the desire of a praiseworthy magistracy made by W. Helleweg, artillery inspector in the year 1686". In spite of this late date, here stil prevails a masterly technics, that combines the wealth of imagination in the splended scrolls and fancifwl figure elements. The work is even enhanced by gilding. A very skilful grille of the year 1627, though not of the same richness, encloses the font in the parish church. Also several chapels are adorned bv good iron grilles of this time.

Oels.

While only fragments of the most important architectural works of the early Renaissance in Silesia, the castle at Liegnitz and at Brieg, have come to us, the imposing castle in Oels, a aside from certain alterations, has remained unchanged as the most prominent monument of the following epoch. Its origin was substantially commenced in 1559 by duke John v. Münsterberg-Oels (d. 1565);in 1562, according to an inscription; the further extension of the castle was by duke Carl II, who completed it in 1616.

Approaching from the southeast side, one passes over the old wide moat of the castle to the external magnificent portal (Fig. 292), which is marked 1603, and thus belongs to the parts added by Carl II. It is a powerful and richly executed rusticated w work, on whose ashlars occurs the very effective star pattern, which we have already often found in Breslau. Thus perhaps the work of a Breslau master. The pompous crowning is Barocco, wh- where two rising lions support three elegantly treated coats of arms. Between extend festoons of fruits alternating with masks, lions' heads, scroll work, accompanied by upper pyramids. The whole is a masterly compositiouin excellent execution in the sense of the time. On the frieze is the proverb:- "Where God himself does not protect the house, then is our watch useless". The part of the castle rising behind this projection ends at the right corner in a round corner tower, that extends to all stories and is opened by arched windows. At the left p progects a rectangular bay window. Entering through the gateway, where are read the date 1563 and the letters A.G.D.E.,

One reaches a second portal consisting of an arched gate and rectangular side doorway. This is the earlier work executed under Duke John since the wall and crest are from 1559-62; as its [illegible] already found used in Telč and other places, and of which we learn that he was already in Celle in 1561. The arch consists of rusticated ashlars, but the spandrels are filled by [illegible]. On the cornice stands at A the figure of a [illegible] ente See our Fig. 293 below under the main entrance A), [illegible] is seen a projection like a tower with a high curved gable and a little around portal. On this is read that duke Otto on April 6, 1616, completed "this nearly built stair as well as the passage". It is a small work executed with careful [illegible] it gets its right angles. Its connection with the [illegible] is made by a vaulted passage. All [illegible] show rich varieties of [illegible] in rectangles and [illegible] of lines. From here to the left a vaulted gateway leads [illegible] dle of imposing extent, even more than 100 ft. wide at the [illegible] the castle court, on whose gallery is read the date 1608.

[illegible] by magnitude and picturesque alternations, are the [illegible] passages, which accompany the building as open galleries (Fig. 294). At the left such passages extend on front above [illegible] in both upper stories, the upper one being protected by a roof resting on wooden columns. Both continue around the [illegible] tower, and that of the first story then extends on the [illegible] front wing B as a wooden gallery resting on the [illegible] masonry of the ground story. An open stair at E leads to the main portal of the high ground story and also to the [illegible] by a stair. At the end of this wing a [illegible] terrace on the ground story of the wing C, which is [illegible] the corner with the gallery of the first story [illegible]

one reaches a second port.l consisting of an arched gate and rectangular side doorway. This is the earlier work executed under duke John with the wall and moat from 1559-62. As its b builder must master C. Khun indeed be designated, whom we have already found busied in Brieg and other places, and of whom we lear that he was already in Oels in 1561. The arch consists of rusticated ashlars, but the spandrels are filled by beautifully carved foliage. On the cornice stands at A the figure of a knight. A passage is covered by tunnel vaults and side compartments Son our Fig. 293 being under the room marked A), then leading into the outer court of the castle, where just at the right at is seen a projection like a tower with a high curved gable and a little arched portal. On this is read that duke C Carl on April 6, 1616, completed "this nearly built stair as well as the passage". It is a small work executed with careful elegance. In the interior the stair extends around a square o newel in flights at right angles. The connection with the principal building is made by a vaulted passage. All structures show rich vestiges of sgraffitos in rectangles and sportive plays of lines. From here to the left a vaulted gateway leads into the great main court, which forms a nearly square rectangle of imposing extent, even more than 100 ft. wide at the smallest place. At the left a mighty round tower D projects into the castle court, on whose gallery is read the date 1608.

Most interesting in this architectural group, unusually attractive by magnitude and picturesque alternations, are the connecting passages, tha accompany the building as open galleries. (Fig. 294). At the left such passages extend on great stone c corbels in both upper stories, the upper one being protected by a roof resting on wooden columns. Both continue around the circular tower, and that of the first story then extends on t the front wing H as a wooden gallery resting on the projecting masonry of the ground story. An open stair at E leads to the main portal of the high ground story and also to the open passage like a terrace extending along the wing F, also accessible there by a stair. At the end of this wing a rectangular building projects into the court. From this again extends a masonry terrace on the ground story of the wing G, which is then connected at the corner with the gallery of the first story by an

[illegible]

The entire building is constructed of brick and plastered, and was formerly painted everywhere by sgraffitos. The architectural forms are plain throughout but are executed with a very sure hand of a master, the architraves of the windows and the [illegible] are of [illegible], also the main portal is only treated in simple rustication with Doric pilasters and triglyph frieze. The metal ornamentation of the time is sparingly employed. A little doorway to the tower with Gothic facade testifies to [illegible] connection with this gallery, over which the commission placed [illegible] with its repeated [illegible] and [illegible]. Scarcely is the effect of the rich gables of the roofs on four main sides, [illegible] must have continually [illegible] view, when the [illegible] still possessed both upper galleries. The projecting roof [illegible] must have [illegible] on the exterior of the left wing. Nothing of the old ornament is preserved in the interior, [illegible] well kept park surrounds the picturesque structure. A connection between the castle and parish church is obtained by a covered passage. As master of the building S. Lucas was designated by A. Schultz.

In the parish church two tombs of the time are noteworthy. The simpler one consists merely of a tablet with relief, a [illegible] 1552 it was erected by [illegible]

[illegible]

[illegible] framed by rich Renaissance pilasters with finely [illegible]. [illegible] (died 1565) and his wife [illegible], who [illegible] in 1554, and that the prince himself probably ordered to be erected during his life. He called for this a foreign master [illegible] of Nürnberg, and has [illegible] his name by an express inscription on the monument. The figures are stiff and [illegible] [illegible] have exceedingly [illegible] in other [illegible]

stair. Thus in a well calculated way the separate parts of the extensive plan are connected together.

The entire building is constructed of brick and plastered a and was formerly animated everywhere by sgraffitos. The architectural forms are plain throughout but are executed with a secure hand of a masterl,the architraves of the windows and the portals are of ashlars, also the main portal is only treated in simple rustication with Doric pilasters and triglyph frieze. The metal ornamentation of the time is sparingly employed. A little doorway to the tower with Gothic rounds testifies to t the great age of this portion. Above the tower develops in an octagon with bold gallery, over which the termination rises w with its repeated enlargement and lantern. Stately is the effect of the high gables of the roofs on both main wings, and even richer must have originally beenthe view, when the wing F still possessed both upper galleries. The projecting roof gables must have likewise extended on the exterior of the left wing. Nothing of the old equipment is preserved in the interior, and only the great library hall is remarkable. The broad moats are filled, that extended around the entire castle and well kept park surrounds the picturesque structure. A connection between the castle and parish church is obtained by a vaulted passage. As master of the building H. Lucas was determied by A. Schultz.

In the parish church two tombs of the time are noteworthy. The simpler one consists merely of a tablet with relief, states that the date of 1554 it was erected by duke John to his brother George, who died in the previous year. It is a good work, particularly skilful in the figures; the borders of the slab bearing the rather straddling relief of the deceased, is formed by rich Renaissance pilasters with freely composed Ionic capitals. Finer is the double tomb of the architecture-loving duke John (died 1565) and his wife Christiana, who preceded him in 1556, and that the prince himself probably caused to be erected during his life. He called for this a foreign artist, J. Oslew of Würzburg, who has perpetuated his name by an extended inscription on the monument. The figures are stiff and spiritless, but the pilasters that enclose the sarcophagus on all s sides have gracefully treated ornaments in which fanciful fig-

figures are mixed with scroll work.

What Renaissance works are elsewhere found in Silesia must be left to local research. For the general relation of Silesia to the Renaissance will suffice what is given, and I must content myself with it. The interesting portal of the castle erected in 1580 at Guhlau near Nimptsch that exists in an illustration, is especially valuable for its complete painting. In composition and sculpture of less importance, it would indeed by a work of a provincial German stonecutter.

Upper Lausitz.

Much allied to Silesia in political destinies and the development of culture appears Lausitz. Particularly in the epoch to be considered here we find it after the 14 th century attached to the crown of Bohemia, to which it also continued faithful during the Hussite war, although it thereby brought on itself devastation by the wild Hussite hordes. Later in 1467 it freely placed itself under the powerful protection of king Matthias of Hungary, but at the same time renewed the lod league of the six cities, that understood how to obtain great freedom and to flourish by strong adhesion. After the death of Matthias in 1490 the two margraviates of upper and lower Lausitz adhered to Bohemia, and during the unfortunate times of the 16 th and 17 th centuries shared the fate of the other German provinces of Austria. The high bloom of material life, which great cities had attained by commerce and industry favorably affected at the same time intellectual endeavors. The cities of Lausitz adopted early and decidedly the Reformation, and for this had to suffer severe oppression by the Hapsburgs. No less easly was accepted the new art style of the Renaissance, and it was expressed in the number of monuments. This is especially true of Görlitz, whose monuments have a prominent value for t the history of the Renaissance in Germany. Even earlier the c cities knew how by characteristic monuments to produce evidence of a certain grandeur of monumental conception. When one sees the mighty Kaiser fortress, the five aisled church S. P Peter with its noble internal effect and so many other monuments of the middle ages, he recognizes the early importance of the great city. First during the unfortunate ending of the Smalkald war, in which it bravely took part, its power was

broken. It lost 25 villages, was compelled to surrender its e entire war material and to pay a considerable sum.

One of the noblest blossoms of the Renaissance in Germany are those parts, which the city caused to be added to its mediaeval city hall in this epoch. Still in Gothic construction had been erected the tower, as builders of which are named the master stonecutter Albrecht acd the city master carperter Jobsten. When complaint arose concerning negligence in the building, Peter of Pirna, architect of duke George v. Saxony, was called from Dresden to examine it. After 1519 the work on the tower and adjacent parts was carried on, whereon W. Rosskopf was engaged as mason and master stonecutter. At the rebuilding of church S. Nicolas, that he also conducted, it was said of him, that he executed the building according to the advice of his instructor Benedict of Bohemia, superior master of works of the building of the castle at Prague. Without question is this Benedict of Laun, whose works were mentioned on pages 95 and 104; valuable evidence of the influence which the Bohemian school of architecture then exerted on adjacent regions. In the reentrant angle between the tower and the adjacent side wing was placed a flight of steps about 20 years later (1537), that with skilful use of the limited space led up in a winding curve to the main portal. Before the entrance it ends on a balcony at the left, intended for publication of sentences and decrees. The importance of the building is expressed by a Justice with the scales and sword on a slender column at the beginning of the stair (Fig. 295). The entire composition, to which belongs as termination the window over the portal, scarcely finds its equal in beauty of execution and charm of ornamentation among contemporary monuments of Germany. On the railing of the balcony, that rests on an original support, are chiseled sirens. No less graceful is the column of Justice with the Harpy and a Fortune executed after Dürer, also adorned by festoons of fruits, while the capital exhibits precious masks. Ornament is everywhere and the fine members are as skilfully distributed as perfectly executed. I have previously stated that one must think of an Italian, or what is indeed not excluded, of a German master trained in Italy. But since we know that W. Rosskopf w was master of works of the city from 1518-1555, there can be

no doubt that he executed this most excellent city building. On the parapet is read the date 1537. It is an entirety of unsurpassed splendor, originalitn and freshness of conception. Also the style of upper Italy is particularly recalled by the round marble disks inlaid in the pilasters. From the same time dates the little court in the interior of the city hall, at one side with an arcade gallery on piers, above this being a division by pilasters with pretty ornamental bands, flowers and the like, marked 1534. On the contrary the bay window found there on two short colossal octagonal piers with singularly formed Ionic capitals in a dryer mode of treatment, also recognized in the overloaded bold egg moulding. Fluted pilasters like Corinthian flank the angles, and smaller Ionic pilasters enclose the windows. There is read the date 1564. Probably a work of the junior W. Rosskopf, who occurs as successor of his father as city architect until 1576. In the interior the bay window has a late Gothic ribbed vault. Here the blood council formerly sat and made known the sentence, the criminal being led down the narrow stair and then even executed in the court. It is a sinister place, even more gloomy by the grated prison windows. To the same time also belong other parts of the internal equipment; first in a room is a noble wooden ceiling of 1568 with the most beautiful division and membering, the carved work of little worth, but the inlaid ornamentation is precious. This splendid portion was executed by the joiner F. Marquart and the painter P. Riese, and was first discovered in 1872 by a restoration made by building councillor Marx. From 1566 dates then the hall of the magistracy, likewise with an excellent but simpler wooden ceiling, richer paneling of doors and walls. The second doorway has a stone architrave of the late Gothic time with a head of Christ and little angels. We also mention a little stone portal in the interior, executed in the character of the external main portal, but more simply, and thus we have touched on the most essential parts.

But much earlier than on the city hall, the Renaissance appears here on private buildings. The first example is presented by the house at No. 8 Brüder st., which extends with a projecting angle toward the Untermarkt. With emphasis has the master twice given the date 1526, as if conscious of the importance

of this early date. The No. 1617 added just above only refers to certain later additions in the upper story. This house as well as the entire group connected therewith, which extend around the market and the adjoining streets, owes its origin to a devastating fire, that laid in ashes this part of the city in 1525. It is striking but true, that thus the Renaissance forms came into use so early and to such an extent. For according to all appearance there occurs on the facade of this house for the first time a treatment, which was substantially repeated on a great number of other similar houses. The windows are irregular in height and width, grouped in pairs or threes, and particularly for the characteristic rectangular ears of the a architraves of the Renaissance; but at the same time they placed in a system of pilasters, which subdivide the entire facades in a both clear and animated manner. Thus there appears here an uuusually strong tendency to early Italian Renaissance forms, leading to a classistic mode of treatment, that however has nothing of the scholastic insipidity of the later time. With this is connected that reminiscences of Gothic are quite early omitted. The round arched portal forms its sloped side piers with angle niches having shell vaults, all parts being rich and gracefully decorated. The date 1617 with its little shield is a later addition. The pilasters of the facade have fluted shafts with partly Ionic and partly varied Composite capitals. At the corner next the market projects a diagonal bay window, whose corbel is ornamented by dentils and badly understood egg mouldings.

To the same time well belong the house at No. 1, Brüder st. It shows a similarly composed portal on which the low segmental arch has a pretty motive above the semicircular arch of the entrance. The rich ornamentation, rosettes, acanthus and other foliage belong to the flowery style of the early Renaissance, the windows in the ground story and two upper stories are inserted in a system of fluted Ionic pilesters. In the architraves of the windows are recognized only weak traces of mediaval mouldings. Entirely the same mode of treatment is shown on the Untermarkt by the inn zum golden Baum of the year 1538; the windows are grouped in pairs with the same profile of architraveu and the same Ionic pilasters. Since the house had the same

arcade as all the houses on the market, so that the architect thereby made their pointed arches tasteful, so that in a wondrful way he placed them on little volutes at certain distances, that have Ionil capitals as a crowning. With the strongly Italian and antique tendencies it is perhaps combinde, that the Görlitz facades like those of Liegnitz, almost never turn the gables to the street. One of the rare exceptions is seen on No. 23 Untermarkt, where the windows od both principal stories are again enclosed by those severe Ionic pilasters, while weak volutes animate the gable.

All these facades repeat with slight variations the same basal tendency. One recognizes an architectural activity, that within a few decades is dominated by a tone-civing pattern, and has given to the older parts of the city its common stamp. The individual development is thereby left little scope. Also the internal arrangement of the house repeats the same motive; a great vestibule with mighty cross vaults, that was manifestly the common centre of the life and business in the house. Sometimes a wooden gallery extends before the upper story, to which leads the stair in the vestibule. On the contrary the courts are mostly small and without importance. On the corner houses is preferably placed a diagonal bay window, that participates in the membering of the facade; a motive nowhere found in Silesia, but a great favorite in the middle and southern Germany. According to all that we know that W. Rosskopf, there can scarcely be a doubt, that he was the originator of all these Görlitz buildings, and that in him we generally must perhaps recognize the path-breaker of the Renaissance in Silesia.

A somewhat different treatment is shown by the house at No. 24 Untermarkt. It is a corner house with a diagonally placed bay window; the former house doorway has unusually richly decorated pilasters and a pretty acanthus frieze. The membering of the facade presents the variation, that not the windows but the wall panels are subdivided by Ionic half cloumns (instead of the pilasters prevailing elsewhere). But the too long and slender shafts give to the motive worthy in itself a stunted appearance. On the bay window, where Tuscan half columns are placed on the supports, the proportion is more suitable. Such half columns again occur at No. 17 Peter st., yet in

more tasteful arrangement to enclose the rows of windows in t these upper stories.

Frequently are found the very gracefully treated portals, t that exhibit the motive of the side niches in manifold ways and working. A very elegant one at No. 10 Peter st. has rich ornaments; rows of leaves, rosettes, heads and other figures. In the vestibule of this house the cross vaults rest on elegant Corinthian columns. At No. 9 in the same st. is a little portal in plain but strong treatment. An extremely elegant and richly decorated one at No. 8 from the year 1528 also belongs to the earliest works. It is crowned by an architrave that has on the underside the rosettes preferably employed on the jambs of all portals, and besides is finely decorated by dentils, e egg mouldingsand heart-leaf band. Over it rises a semicircular tympanum with shell flutes, in the arch spandrels are leaf ornments, not exactly fine but animated. The windows here have n not merely an enclosure by Corinthian pilasters, but a little Ionic system of pilasters serves the coupled windows as a further subdivision; An unusually elegant motive. The corner of the house is decorated in a notable way by obliquely placed pilasters in a peculiar perspective arrangement. On No. 7 of the same st. is again varied the motive of the portal and it is accented by a gable, all surfaces being richly decorated by foliage. The date here serves to indicate 1534. From the year 1556 dates a beautiful facade at No. 8 Untermarkt,now belonging to the city hall. It is far more richly treated than the other, seeking to surpass that motive in decoration. The portal of t its elegantly ornamented piers is flanked by freely projecting though rather labored Corinthian columns. They stand on high plinths adorned by leaves and bear a strongly projecting entablature finely decorated on the underside by acanthus consoles and rosettes, having on the frieze graceful but somewhat thin scrolls with masks, with a strongly projecting warrior's head at the middle. A small console cornice forms the termination; in the spandrels comically soar Adam and Eve opposite each other. The entire facade is further subdivided by pilasters in t the ground and both upper stories, and the windows are also enclosed by pilasters.

But all others is far excelled by the magnificent facade of

[illegible] 23 Keizer st. All these gables are [illegible]
[illegible] the finest [illegible] and [illegible]
by [illegible]; [illegible] are added on the surfaces of all [illegible]
[illegible] scenes in relief from the Old and New Testaments [illegible]
picturesque [illegible], so that [illegible]
[illegible]
[illegible] with a great arch flanked by elegant Corinthian
columns with richly ornamented shafts. [illegible] the [illegible]
richly adorned, and on the frieze [illegible]
[illegible]. The general [illegible] belongs to the highest [illegible]
one of our Renaissance, and more [illegible], since it is [illegible]
[illegible] Baroque elements. I believe that 1571 can be [illegible]
the [illegible]; but one would [illegible] the work to be considerably
earlier.

[illegible] very much the richest architecture was [illegible]
[illegible] of the [illegible], that is called over the [illegible]
the [illegible] church. On the north side the superstructure
[illegible] by a finely decorated and [illegible] Corinthian [illegible]
pilasters.

I have found but one example of developed courts. It is [illegible]
the house at No. 4 [illegible] st., behind whose [illegible] one would expect to find nothing interesting. The narrow [illegible]
court is surrounded on three sides in two stories by [illegible]
[illegible] (as [illegible] in the [illegible]), which [illegible]
[illegible]
The [illegible] is very [illegible] the court [illegible]
[illegible]

[illegible]

of [illegible]
[illegible]
[illegible]
[illegible], that occasionally develop into the [illegible]
[illegible]. We have seen above that the prosperity of [illegible]
[illegible] by the [illegible], as [illegible]
[illegible] all of them belong to the [illegible]
[illegible]
[illegible]
[illegible] of the Renaissance here and in [illegible]

No. 29 Neisse st. All three stories are here divided py Corinthian pilasters with the finest treatment and entirly covered by ornaments; to these are added on the surfaces af all window parapets scenes in relief from the Old and New Testaments in picturesque conceptions on landscape backgrounds, so that no surface remains plain (Fig. 296). The original doorway of the house opens with a great arch flanked by elegant Corinthian columns with richly ornamented shafts. Even the plinths are richly adorned, and on the frieze extends the noblest acanthus scroll. The entirel facade belongs to the highest show pieces of our Renaissance, and more worthily, since it is free from all Barocco elements. I believe that 1571 can be read on the frieze; but one would assume the work to be considerably earlier.

How very much the pilaster architecture was animated here is also seen on the great arch, that is turned over the st. behind the monastery church. On the north side its superstructure is adorned by a finely decorated and freely Corinthian system of pilasters.

I have found but one example of developed courts. It is in the house at No. 4 Peter st., behind whose modernized facade one would expect to find nothing interesting. The narrow and long court is surrounded on three sides in two stories by galleries (at the left only in the principal story), which by means of low segmental arches rest on colossal granite corbels. The appearance is very picturesque and recalls the court of t the house zur Krone in Breslau.

What gives the Renaissance buildings in Görlitz their particular value is, that without exception they bear the character of the early time and show no trace of the later Barocco forms. No German city can equal Görlitz in this, or can exhibit such a series of simply and nobly treated facades of the early Renaissance, that occasionally develop into the richest magnificence. We have seen above that the prosperity of the city was blighted by the Smalkald war, as verified by the monuments. nearly all of them belong to the first half of the 16 th cent-y.

Before we leave Gör,itz it seems the time to know more intimately the master, that is found by us as the tone-giving pathbreaker of the Renaissance here and in different places in Si-

Silesia. W. Rosskopf must stand beside E. Holl and H. Schickhardt; indeed the interest in his appearance even increases, w when one considers that he does not stand like those masters at the end, bu at the beginning of this epoch and was of great importance for the introduction of the Renaissance into Silesia and Lausitz.

We first met the name of the master in the year 1518 in the book of the Annaberg Brothers in the State archives at Dresden on the occasion of a dispute concerning the duration of his years of training that occurred between the master of works there, J v. Schweinfurt, and the cathhedral architect S. Binder at Magdeburg, the overseer of the building lodges in Saxony, Thuringia, Meissen and Silesia. In this document, which the Görlitz master show on the side of the latter, W. Rosskopf has subscribed below master G. Rådinger of Rochlitz as master in Görlitz and Silesia. Thus it is seen there that he must have been already engaged outside Görlitz, where he lived. In the following year the building officials there entrusted to him an extension of the church S. Nicolas located before the city. The documents on this occasion name him as "pupil of master Benedict, highest master of works of the architecture at Prague of his royal majesty of Bohemia". This is none other that the builder of the famous Ladislaus hall on the Hradschin, Benedict v. Laun, or as the Görlitz documents call him:- Benedict Ryed of Piestung in lower Austria. How greatly the pupil then depended on his master results from the fact, that he took his advice concerning this building. That in culture as in political relations, Silesia and Lausitz were then dependent on Bohemia, we have already seen. We also learn that aldready in 1489 "the king's architect was called to Görlitz, since the account books there contain a charge of 1 schock and 25 groschan for his expenses. Also in 1497 we find him again there to settle a dispute concerning the period of instruction of journeymen. Under such conditions it must naturally appear that W. Rosskopf, whose birth might fall about 1480, as a youth betook himself for instruction to the far-famed Bohemian architect.

But if one would assume without farther proof, as Dr. Wernicke also does, that Wendel learned from his master Benedict t the treatment of Renaissance forms, then would he be mistaken.

as the consideration od his Bohemian buildings shows, master Benedict was not entirely the path-breaker of the new style, as men have esteemed him. Rather he based himself still entirely on mediaeval tradition, that in bold constructions as even in the Ladislaus hall, with the expressed preference for the most complex late Gothic arrangements of vaults, interlaced net and star vaults of the most manifold sort, is proved in fact. He has only dim and weak ideas of Renaissance, and but occasionally ventures in his buildings a modest echo of the new style (Page 136). When W. Rosskopf finally shows himself accurately acquainted with the Italian style of architecture, he must have obtained this knowledge elsewhere.

If we seek to follow the course of his life, then we have to lament that before the near 1518 traditions are silent concerning him. In 1520 he acquires citizenship in Görlitz, when it seems important, that he was relieved of the usual payment of theee schock of groschen, "less with regard to his circumstances, than because due to him". Therefore he must already have become an artist of fame. Probably to strengthen himself in the favor of influential city circles, the young master had married in 1514 Mrs. Margeretha, widow of the deceased city a architect, who moreover brought him a somewhat encumbered house in Rosen alley in the Neisse quarter and two children, Hans and Ursula. The external circumstances of the master soon became so favorable, that he could make the bit of ground received from his predecessor free from debt; indeed in consequence his adult stepson asked him repeatedly for his paternal inheritance, so that on the eve of Pentecost in 1533, he could compromise with the blustering complainant for all time for 130 marks, "more for goodwill than law". That W. Rosskopf must then have exerted influence outside of Gör,itz, occurs by a transaction with a Schweidnitz master, P. Zinn, the builder of the tower of the main parish church there, in a dispute that however was properly settled. But We recognize his importance more clearly by the fact, that duke Frederic II v. Liegnitz called him about the same time for building the castle on the Gröditzberg. In the complex and richly combined net vaults of the buildings there, we recognize the pupil od the architect of the Prague castle; but in the Renaissance portal of the hall, that in just

pride he has dared to decorate with the year 1522 and his own name, appears a decided advance in the definite acceptance of the new style. Certainly this is somewhat hesitating and is n not clearly treated, the chiseling is rather dry, but the tendency is undeniable to employ the "Italian" style of architecture. And what this progress was to indicate there was the most expressive way in which the architect has placed his professional card on this work, so to speak.

If we now ask where master Wendel learned to know the Renaissance forms, it is nearest to think of Breslau. If we even find there already since 1488 works in the new style, that occurs until 1518 in a series of monuments, indeed in a mode of treatment that would rather suggest a German than an Italian. Thus an artist must have been there, who had made himself acquainted with the Renaissance style. By him may the Görlitz master have developed himself further. But we shall find that he continued restlessly and was unwilling to rest on what had been acquired; for in a few years he attained a sureness and also a refinement in using the new style, so that we must count on him as the most developed and advanced of the German architects of the time. As we have seen in the contemporary elder Holbein, a more decided development is found in P. Vischer.

The fame of master Wendel must have extended farther at this time, for he worked from 1525 to about 1530 as city and bridge architect, without leaving his position in his native place. but we also again find him in connection with duke Frederic II od ;iegnitz, as he was called to Gröditzberg in 1528 to diligently supervise matters known to him, as he states in a letter of August 14 of that year. So the buildings there were not entirely completed. In the previous year (1527) the duke invited the master to Liegnitz, where he conferred concerning the rebuilding of the castle, and the Gör,itz magistracy ogliged the prince, although the said master "had a,ready undertaken to a arrange very much work in building for our common city and citizens", wherefore they urgently seek "rather to request, that he may also care for the common city and our citizens in their buildings".

So we then obtain a view of an extremely rich activity, evidence of which will now be shown. For in Breslau we must indeed

[illegible] the [illegible] of the city hall in 1528 and [illegible]

[illegible] on the [illegible]; [illegible] more [illegible]

[illegible] the builder of all these [illegible]

[illegible] in Görlitz, which give [illegible] a [illegible]

in all Germany for the development of the Renaissance. In [illegible]

[illegible] style [illegible]

[illegible] already [illegible]

[illegible] of the new style. [illegible]

[illegible]

[illegible] have [illegible]

[illegible]

[illegible] especially by [illegible] for [illegible]

[illegible] in Görlitz, [illegible]

[illegible] to the very [illegible]

[illegible]

[illegible] principal work of his life and the most complete [illegible] of his art is the [illegible] and extension of the [illegible]. [illegible] since 1537 [illegible] of the [illegible] of the city hall, [illegible] to [illegible] the occasion of his [illegible]. [illegible] still [illegible] the Gothic [illegible]. But in the [illegible] of the city hall [illegible] the building [illegible] of [illegible] and the [illegible] from 1534; [illegible] 1537. [illegible]

[illegible]

[illegible] of the cities of [illegible]

attribute to him the portal of the city hall in 1528 and the contemporary portal on the house zur Krone; but with more certainty must one regard him as the builder of all those houses of citizens in Görlitz, which give the city a unique position in all germany for the development of the Renaissance. In these numerous works, whose harmony in style surprises the investigator, and which therefore already earlier I designated as creations of the same artistic studio, there occurs an even h higher and freer developed treatment of the new stwle. If master Wendel was tolerably restricted on the Gröditzberg in the use of Italian forms, he must meanwhile have found opportunity to adapt himself to a deeper knowledge of the Renaissance. All this by its free membering, especially by a preference for systems of pilasters on noteworthy houses in Görlitz, that originated after the fire in 1525, must we attribute to the very busy city architect.

But the principal work of his life and the most complete undertaking of his art is the remains and extension of the city hall. Already since 1519 had master Wendel worked on the tower of the city hall, where he had to complete the creation of his predecessor in office and in marriage. Here he still exclusively follows the Gothic mode of expression. But in the beginning of the thirtieth year he added to the city hall those parts, which ensured to the building an honorable place among the monuments of our early Renaissance. The little charming court with its handsoge arched gallery on piers and the elegant pilaster order date from 1534; the noble flight of steps outside with the elegant portal,the window above it and the balcony at its side, an entirety of unsurpassed charm, is dated 1537. Nothing more perfect has been created in our early Renaissance.

When master Wendel died is not accurately known, since in that year his inheritance is mentioned. His successor in office was his son of the same name, who is found until 1576. We must attribute to him the public and private buildings in most cases erected in Görlitz 1556-1576. In conception and treatment of forms they adhere to the buildings of the older master, yet with the changes brought by the progressive development of the time.

Not much is to be reported from the other cities of upper

Lausitz, since these have mostly lost their old monuments by frequent misfortunes, fires and sieges. The industrious and Zittaw with Görlitz, Bautzen, Camenz, Lobau and Lauban formed the old league of six cities, arranged in 1346 for defense particularly from the bandits, were almost entirely burned in 1757 in a bombardment by the Austrians. Thereby most of the c certainly very rich buildings of the powerful city were destroyed, and especially the Renaissance works have become scarce, while Gothic still exhibits a stately number of skilful works. Interesting is the church S. Peter and Paul with the earlier adjacent monastery of the mendicant friars. In its earliest design this is indeed still Romanesque, and beautiful early Gothic details are preserved; the ground plan of two-aisled nave with rectangular choir substantially belongs to the 14 th and 15 th centuries. To the Renaissance period pertains the graceful slender tower almost like a minaret with its "Bohemian cap", built in 1560 by master carpenter M. Francke, The church and monastery suffered a complete rebuilding in the 17 th century by the master mason Valentin (d. 1668), based on the Renaissance, an artist of great genius though approaching the Barocco forms of his time. He restored the church in 1659-1661, when he finished its piers with antique capitals and bases, its rich cross section even if with rather uncertain keystones of the vaults, but particularly covered the triumphal arch by extremely effective though dry stucco ornaments. Entirely in the same spirit is also the picturesque pulpit built in 1688 by the joiner G. Bahns and the sculptor H. Buberick. Of great beauty is the facade of the library building already erected in the 15 th century with grandiose gables with three systems of Ionic columns with full and rich but not swelled forms. On the window jambs of the lower story already appear the Barocco forms of the time. The magnificent ironwork of the heridetary tombs in the old monastery court date from 1690 to 1710, although they still exhibit onln Renaissance motives. T The gymnasium built in 1580 is kept in plain forms; noteworthy is only the dry rusticated portal with rough keystone and a t tomb monument with beautiful reliefs adjoining the building, especially distinguished by the richness of its motives. Unfortunately at this time this is entirely devastated and going to ruin.

Of lesser works is to be mentioned the market fountain erected in 1585 and restored in 1667-1685, a Roland standing on i its column with cupids playing about it, a structurally skilful work of picturesque effect; further the magnificent pulpit of the Frauen church built in 1620, an extremely ornamental and highly developed work of the joiner's art ornamented by intarsias

Among private houses have been preserved some examples of the Renaissance, mostly plain structures treated with heavily moulded bosses. The heavy bay window of the stately house on place S. John erected in 1553 must be of a later date than the house itself. Noteworthy is farther the house at No. 1 Weber st.

Entirely in the style of Valentino's works is the very interesting castle of Althörnitz not far from Zittau. Arrangement, plan, the details of the portal and gable completely recall the Saxon buildings of the 16 th century, aside from the broader, crisper and looser treatment of details. The effect is extremely picturesque. As proved by numerous inscriptions, the building was erected in 1657 for the knights of the order of S. Moritz, by Christian v. Hartig, whose mottos of "peace and little", "right builds the house", are placed on keystones.

Small spoils are afforded by Camenz. Still there remains a well on the market with three Tuscan columns, entablature, arms and Justice above in the rather dry forms of the year 1570. Further the cathedral dating from different Gothic periods contains a truly model collection of forms for stalls and galleries, among which is particularly the fine decoration in 1560 by Flötner's motives of imitation intarsias by application of printed papers. The general effect is the most picturesque conceivable and with high charm.

Likewise Lauban offers little, since the city was laid in ashes in 1659 by a devastating fire. Yet there remains the city hall built in 1539. The ground story contains a beautiful hall with rich net vaults on bold round piers. In the sessions' hall the ribs are arranged after the style of the late Bohemian Gothic monuments, for example of the Ladislaus hall at Prague in curves on the plan. On a pier at the antrance is the inscription, "In the year 1539 was this building commenced". The internal doors are adorned with flower and leaf scrolls in graceful Renaissance , heads in relief and the like. They as well as the

richly sculptured facade, particularly the ornamental door to the present office of the registrar and that to the stair tower often have dates extending to 1543. The master decidedly stands very near the school of Schicketanz at Dresden and W. Rosskopf at Görlitz. The same sportive grace, abundance of motives, soft and juicy treatment of leaf forms in the ornament. Like them it is not very skilful in figures, its forms being stumpy and frequently unskilful.

Even less is found in Lobau. Only church S. Nicolas possesses choir stalls of different periods, partly with very finely painted ornament in strong colors. Further are some not exactly valuabel epitaphs.

Likewise Bautzen lost nearly all its old monuments by the bombardment in the thirty years' war and a great fire in 1709. Notable is only the gate house of the late Gothic city castle of Ortenburg with a rich and ornamental chimney cap, as well as some tomb slabs of 1594 and 1598 on the cathedral. More important is the imperial tower, a strong round fortification with a many-sided original addition of the 18 th century. On the tower is a massive relief representing the emperor Rudolph II enthroned. Two angels support the crown, two warriors stand at the sides of the prince adorned by the golden fleece and a richly ornamented coronation mantle. The sculpture is a apparently made after a seal and still shows Gothic motives and skilful, even if mechanical work.

Then farther east is known to me the city hall at Posen, a view of which was given in Fig. 279 from a photograph. The magnificent double hall was built in 1550 by an Italian G. B. de Guadro from Lugano. Excepting the fantastically high spire, the tower is indeed also Italian, in any case being a structure entirely differing from the arrangement of northern towers.

In the mark of Brandenburg the Renaissance appears to have but sparingly penetreted, without becoming firmly fixed. A higher culture in this land would have found in the rude robber nobles an impassable obstacle and even till the end of the 15 th century the electors found enough to do in overthrowning t the haughty junkers and destroying the nests of robbers. First after John Cicero, who first fixed his permanent residence in the mark, and united with the cities in extemminating the robber

nobles, permanent order returned to the country, which by the energetec Joachim I (1499-1535) acquired a firm foundation. The foundation of the university of Frankfort, the establishment of the supreme court at Berlin exhibit the prudent care of the prince, that still found a limitation in his hostility to the Reformation. On the contray to his son and successor Joachim II (1535-1571) belonged the fame of having brought in the Reformation in an intelligent understanding of the needs of t the time and of the people. Here again the spiritual renewal of life goes hand in hand with the improvement in art; It is Joachim who introduces in his buildings the Renaissance and thereby produces an expression of his love of splendor. His son John George (1571-1598) had too muct to do in restoring the finances confused by his lavishly spending father, for an expressed promotion of art activity to be expected; but while he opened an asylum in his province to the Netherlanders persecuted on accound of their faith, he broke the path for the influence of the nation advanced in all activities of culture, so that thenceforward this influence is also to be traced in architecture and the formative arts. Yet a stronger flourishing of these lands, an independent participation in German culture life after the storms of the thirty years' war so greatly devastating the mark, must first follow the accession of the great elector.

The first traces of the Renaissance we find on the royal castle at Berlin, although these were later reduced to a minimum by the great rebuilding of Schlüter. The residence of the Hohenzollerns was first found after 1357 in Kloster st. on the site of the present storehouse. The elector Frederic I in 1415 received homage there. Frederic II in 1442 was given by the c citizens the square on the Köln side of the Spree behind the monastery of preaching friars in order to build himself a new castle there. This had progressed so far in 1451, that the elector could take up his residence there. From this first castle remains the old chapel and the round tower adjoining it at the north, and that has received the name of the green hat from its roofing. Joachim II caused the old castle to be torn down after 1538, that no longer satisfied his love of magnificence and the increased requirements of the time, and had a new

palace erected by his architect Caspar Theiss. The facade of this structure is to be seen on a rare plate engraved in 1592 on the occasion of fireworks. The tracing from an old painting that likewise represents the original condition, is found in the office of the court architect. There is seen the southern principal facade next Schloss place (Fig. 298), terminated at both sides by several bay windows, the eastern of these next the river being retained in the later rebuilding, while the western must yield to the extension of the wing. The middle of the facade was adorned by a balcony on strongly swelled columns, decorated by arms on the parapet. Also the bay windows were crowned by open galleries with domed roofs resting on similar columns. The windows exhibit the late Gothic curtain arches, which were retained by us in the early Renaissance. Great gables alternate with smaller and are animated by pilasters, niches, medallions and rich friezes, outlined by volutes and free seated figures, crowniug the building, which according to these must have been a very splendid work. The entire arrangement and treatment strongly recall Saxon buildings, especially castle Hartenstein at Torgau; doubtless C. Theiss was under the influence of that school, in which he probably received his training. Before the whole extended a colonnade with open arches on Doric piers, that enclosed the Schloss place and was devoted to shops. Still this was a later addition executed by Nehring in 1681.

Very few and hard to find remain the vestiges of the architecture of Joachim. First belong to these the upper parts of the round tower (a in our Fig. 300), enclosed and almost entirely concealed at one side by the chapel and at the other by a later projecting building with a polygonal corner tower (b). On the little exposed part is noted a window of the adjacent corner tower with finely drawn foliage on the window architraves, baluster columns and rich parapets, all in the style of the early Renaissance. A second column is seen in the interior of the adjoining room and two similar ones in the neighboring chapel court, so that the original ornamental system of these interesting parts may be deduced therefrom (Fig. 299). Contemporary is the high balcony on the east wall of the chapel executed like a tower. Finally belongs to the same time the internal

architecture of the transformed bay window on the exterior of the southeast angle next the elector(s bridge. The corner room opens into the bay window with the great round arch, paneled and adorned by rosettes, the spandrels anf pilasters with handsome plant ornament and busts of Joachim and his wife beneath; all was originally finely gilded on azure grounds. Those are the few vestiges of a building, that expressed the love of ornamentation of the time and the magnificence of its possessor. The great state hall (e in plan of Fig. 300) occupied the entire length of the southern facade and in its decoration, even if not in size, may have competed with the contemporary one at Torgau. Before it on a stone passage within the palace court were placed the painted stone busts of the electors. The entire structure in its plan and artistic decoration exhibits the artistic influence of the Saxon castles at Dresden and Torgau. When Joachim II died (1572) the building was not entirely completed.

His successor John George caused everything essential to be finished by H. Raspell, namely the gable next the water, the tower over the chapel to be improved, and further the later famous "mint tower" (h) to be erected by count Rochus v. Linar, a distinguished architect of Italian origin. A fourth story w was added on the side next the water, and then was erected there the projecting wing (l), later completed by Nehring, but particularly after 1579 was begun a new wing to enclose the palace at the west side toward the Schloss place. From Pirna were ordered important shipments of sandstone and 30 SAxon masons were engaged, who were paid weekly 26 to 30 silver gröschen (52 to 60 cents). In 1585 Augustus of Saxony sent his master mason P. Kummer. He brought a sketch, then improved by count Linar, which became the basis of the work. Later P. Niuron became leader in the building and completed the new wing in 1594. Master Hieronymus executed paintings in the upper chambers. This wing is the still existing western transverse building, which separates the two great courts of the palace. In contrast to the richly ornamented show buildings of Joachim, these parts are plain and economical but are executed with bold forms. Especially is this true of the gallery in the third story, which by segmental arches rests on beautifully profiled

stone consoles in a developed Renaissance style. The fourth s story was added later. The windows are mostly coupled and have an enclosure by rounds and coves. The north part of this wing has over the ground story containing the driveway only a single but very high upper story with great coupled windows. It formerly contained a hall intended for theatrical representations (f on our plan), the so-called alabaster hall erected by Schmidt and Nehring.

At the same time in the palace court was added to the eastern wing of Joachim II a great double stairway, onea ramp for riding and the other with steps. The grand stairs was placed in an pen octagonal tower resting on columns. Likewise since 1590 was built the wing projecting to the north, the present court dispensary, which after Linar died in 1596 was completed under Nieuron. Again was mentioned in 1604 masons from Meissen. The upper story was animated by glazed bricks and probably served as a summer hall. About the end of the reign of John George was built the wing at the waterside with the two polygonal angle towers (b), which was then called the house of the duchess, and this was perhaps erected for the duchess Hedwig. B. Benzelt from Dresden seems to have supervised this structure. An old illustration gives a perspective view of the palace found in Dohme, that makes visible the court with its two polygonal stair towers, the great double stairs and the former open arcades of the ground story.

Best preserved of the old arrangement is still the court dispensary wing; a plain brick building with plastered surfaces, grouped windows with architraves composed of ornamental rounds and coves, and with three stately gables of moderate Barocco treatment. The same gables are also found on the water front. The cornices and architraves are made of solid sandstone. The connection of the dispensary wing with the palace is effected by a high building like a tower with simple winding stair anf windows with mediaeval profiles.

In the twenty years of the unfortunate reign of George William the building with the entire country of the Hohenzollerns seems to have gone to unavoidable ruin. All was ruinous and must be shored, so that contemporaries complained, "men must be shamed before foreigners, who saw this residence of the

elector". First the great elector again directed his care to the the building through Menhardt, who with other things built the great portal marked g on the plan, and the first king of Prussia caused by the genius of Schlüter the greatest prince's palace of Germany to arise here. The old parts are now shown only on the eastern side next the river.

A building from the closing epoch of the Renaissance is the royal stables in Breiten st. It consists of two originally separate parts, the house erected in 1624 by H. George v. Ribbeck and the building erected after 1593 by the high chamberlain H Hieronymus v. Schlick, which later passed into the possession of the elector. The southern or Ribbeck portion is distinguisshed by four picturesque Barocco gables anf a small and rich portal. The northern part (Fig. 301) has three similar gables and is adorned by a Barocco portal. But the middle part of the facade is crowned by a temple pediment filled by great reliefs, dating from the rebuilding executed in 1665 by Schmid.

Other structures of this epoch are not shown in Berlin. Of the numerous castles by C. Theiss in the Mark, but little is preserved and that little is generally changed. The hunting c castle of Grunewald near Berlin is very simple in plan and construction. Several of these castles repeat the same plan originally from Venice; a great middle hall extending the entire depth of the building, at both sides being connected with two smaller halls. This arrangement also occurs in the city hall at Augsburg. On the facade then according to northern custom projects a round stair tower. Thick walls, vaults, mostly three stories, but without any artistic form. Thus are the castles of Königswusterhausen and Lichterfelde near Neustadt-Eberswalde, both apparently erected by a Venetian Chiaramella. A similar castle near Schlawe in Hinterpommern, that now has round corner towers. Of allied plan is castle Letzlingen, surrounded by a moat, at whose angles are round towers with accompanying stair turrets. What castles yet remain in the Mark, I cannot give here. Rohr's castle Freienstein in the Priegnitz close to the border of Mecklenburg must possess interesting Renaissance portions. According to the statements of R. Bergau, there are not merely the architraves of windows and doors, but also are many ornamental parts made of great slabs of terra cotta. The

same must be the case at the old castlë at Cüstrin, now a barrack. Thus we have to mention here a further extension on the later described and very noteworthy brick Renaissance of Mecklenburg. Likewise the castle of Münchhausen at Leitzkaw gust exhibit Renaissance portions.

On the other hand the love of art by the Hohenzollerns is p proved by many beautiful pieces in the castles and collections of Berlin. Before all is the magnificent and great gilded silver goblet in the royal palace, which is there recognized as By B. Cellini. But by the entire elevation, the character of the figures and as shown by the still partially Gothic foliage, it is a masterpiece of German work, probably Nuremberg goldsmiths' work and executed about 1560, R. Bergau indeed referring it to the Nuremberg master H. Petzold as maker. Of German work, although with less art, is the electoral sword of the house of Brandenberg, whose sheath of gilded silver exhibits a broad and heavy Renaissance wrought in open forms. Likewise the imperial sword of the house of Hohenzollern with its ornamentally engraved representation indicates a south German master.

Chapter XIV. North German Coastal Provinces.

Already in the middle ages the provinces of the north German low-lying plain represent a common domain of culture. These a are regions with that energetic, sober, intelligent and strong willed race, which already in the 13 th century founded the soon mighty league of the Hansa, waged war with the kingdoms of the north, and elevated the power of the great commercial cities to an everywhere feared position in the world. In accordance with political conditions, the art of those provinces reached its climax in the Gothic epoch. Those mighty brick churches, which now rise in their dark masses above the tall gabled houses, in their dry and proud strength and sober earnestness, are a true representation of the citizen class, that erected them. Without external ornamentation, only exhibiting their might in colossal towers, their interiors are still filled by rich art treasures, furnished by the middle ages as their equipment; carved altars, choir stalls, pulpits, rood screens and organs, with paintings and sculptures, artistically cast bronze works, chandeliers, fonts, sepulchral slabs, so that Houses of God like the great church of S. Maria in Danzig and Lübeck seek afar their equals in richness and picturesque charm of the interiors. Since all these cities early adopted Protestantism, but kept themselves free from the devastating iconoclasts, so that a fine piety very carefully preserved those old treasures. Also those Barocco creations, by which in other regions the Indian summer of catholicism restored by the Jesuits removed from so many old churches their earlier art works, could here but moderately insinuate themselves, so that the impression is harmonious with all richness and great diversity.

The Renaissance in these regions in a remarkable way only appeared very late. Was Italy too far distant? Was the northern earnest habit closed to the charming gayer art? Did men p prefer to remain in faithful adherence to the Gothic art of their fathers, or did all these conditions act together? Certainly before 1550 can scarcely be shown a noteworthy work op Renaissance art. But about this time here also commenced the new art to penetrate. It is chiefly the Netherlands connected by mere commercial traffic, by which apparently the Renaissance

entered here. Sculptured works, namely bronzes were at this t time often brought thence or executed by Dutch artists. Architecture followed, imitating that already strongly Barocco and thus the dry and earnest style of the Netherlands, which soon extended over the entire coastal province to the farthest part of the Baltic provinces. Brick is retained, but in the structural parts, the architraves of windows and doors, cornices, pilasters, gables and crownings are made of cut stone. Those originated that picturesque and effective style, that we have before briefly characterized (p. 204 of Vol. I), and whose influences may be traced in many regions deep within the country.

Mostly treated within this domain are city buildings, city halls, guild halls, arsenals and warehouses, city gates and fortifications, then houses of citizens, which especially in their interiors received the entire wealth of their equipment. A particular inflence of Dutch customs is to be recognized in the imposing heights of stories, that especially in the council halls, but also in houses of citizens, were assigned to the p principal rooms and the great vestibule, that obtains the character of a high and airy hall.

Princely power only played a secondary part in these provinces. Yet in the domain of the dukes of Pomerania and more still in the Mecklenberg provinces was it expressed in some great and richly executed buildings. In Mecklenburg was even developed a special treatment of the Renaissance, based on the artistic development of brick construction, and lending an extremely charming stamp by the gracefully executed terra cotta reliefs on cornices, architraves, friezes, portals and windows of the facades. We We shall now turn to the consderation of examples.

Danzig.

We have to begin with the extreme northeast, with the once powerful free city of Danzig, that knew how to maintain its independence by the most varied skill, and enjoyed high importace as one of the four principal cities of the Hansa. Even a Danzig burgomaster once dared to declare war against the king of Denmark!

The earliest evidences of artistic creation in Danzig are of church buildings. Yet very few of these extend before the 14 th century, indeed the principal activity in this ield already falls in the

[illegible]

[illegible] the finds and notes the existence of a corner of France [illegible]

[illegible]

[illegible] and convents of S. [illegible] and S. [illegible], the only [illegible]

[illegible] in its vicinity are the convents of S. Elizabeth and of the Capuchins. [illegible]

[illegible] order conquered the city [illegible] in the citadel. The new [illegible] in 1701 permitted the founding of a new city, the so-called new city, [illegible] which however [illegible] at first its independence in its own administration and courts. [illegible]

[illegible] with the most beautiful houses, and [illegible]

[illegible] even the largest ships. [illegible]

[illegible] commerce, one of the most principal [illegible]

[illegible]

in the last epochs of the mediaeval art terdency. Those were also the times in which the city flourished greatly and was full of bold self-reliance. Its beginning is concealed in darkness. Indeed the name was mentioned already in the 9 th century in the biography of S. Adalbert, the apostle of the pagan Prussians, when a strong city in these regions could not be mentioned. In the ... th century it came under the rule of the Poles and became the residence of a prince of Pomerania, who held the citadel of Danzig as a vassal of the Polish crown. This lay in the angle formed by the Radame at its outlet into the Mottlau, where even now the names of Burg st. and Knight alley continues his memory to posterity. At this fixed point the oldest part of the city, the Altstadt, extended westward . Here are still found the Catherine and Bridget sts, further t the churches of S. Bartholomew and S. Jacob, the city hall of Altstadt, now transformed into a district court, and finally in its vicinity are the churches of S. Elisabeth and of the Carmelites. When in the beginning of the 14 th century the knights of the Tutonic order conquered the city and had fixed themselves in the citadel, the new rulers in 1311 permitted the founding of a new city, the so-called true city, beside which however the old city retained at first its independence in its own administration and courts. But gradually the true city attained greater importance, since it then formed the most splendid centre. There arose the colossal structure of the principal parish church of S. Maria, one of the greatest churches of Europe, here lay the churches of S. John, of the Dominicans and of the Holy Spirit; here were the finest courts with the most magnificent houses, and before all the Long Market with the Artushof and the imposing city hall of the true city. Under the wise rule of the knights the prosperity of the city, that by its location in the fertile and luxuriant region, and especially by the vicinity of the Weichsel with w which the Mottlau, navigable for even the largest ships, was directly connected, soon arose to be an important emporium of commerce, one of the four principal cities of the Hansa and b became the granary of the north. After it had an increased se self-reliance in 1454, and had shaken off the oppressive rule of the order, it returned under the supremacy of the Polish

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cone and amendments of the Clarke S. Sarli to the present [illegible] ministerial. That also in the succeeding centuries the tranquility was increased is recognized by the significant improvement experienced in those times by the private accounts of the rich Republics and merchants of the [illegible] of the city and of its province. In the [illegible] century the [illegible] of the city appears to have increased to 52,000 inhabitants, a population which was again [illegible] the [illegible], and [illegible].

Notwithstanding this course of development and [illegible] of [illegible] had been formed. With the plan of [illegible] that it was in the century [illegible] a more important [illegible] [illegible] the [illegible] of the [illegible] by [illegible] and [illegible] to [illegible] [illegible] [illegible] and [illegible] [illegible].

[illegible] that in the [illegible] and heavy masses of [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible], and only [illegible] [illegible] and the [illegible] of a [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] the present [illegible] of this [illegible], the [illegible] [illegible] for the [illegible] of the [illegible]

[illegible] more to the [illegible] [illegible]

crown, yet with such important privileges, that it formed by itself a small but powerful free city. In this time again fall important architectural undertakings, particularly the rebuilding and enlargement of the Church S. Maria to its present grand dimensions. That also in the succeeding centuries this prosperity was increased is recognized by the magnificent development experienced in those times by the private architecture, by the rich decoration and perfection of the public buildings of the city and of its churches. In the 1/ th century the population of the city appears to have increased to 80,000 inhabitants, a magnitude which was again attained but recently, and was even surpassed.

Corresponding to this course of development the appearance of the monuments has been formed. With the plan of the true city in the 14 th century indeed began a more important development of church architecture; with increasing population must be changed the bodies of the church buildings by rebuilding a and enlargement, until finally to succeeding generations it only remained to satisfy their pious zeal by costly equipment and ornamentation. It is now characteristic, how the churches in their general appearance notably differ from the artistic character of the secular and private architecture. While the latter chiefly exhibit a luxuriant Renaissance, the former rise in the earnest and heavy masses of Gothic brick construction, and even the material forms a difference, since the private houses in great part are of cut stone, and only a few larger public buildings are constructed of a combination of that material with brick. But on the contrary tendency of taste has not merly kept unimpaired the varied objects of the internal equipment, but consistently has forced upon almost all of the numerous church towers of the city their wonderful wolute roofs.

Wen one treads the streets of Danzig for the first time, he is astonished by the great picturesque beauty of this arrangement, the luxuriant magnificence, that every where appear. First of all determinative for the impressions of the city are t the so-called "projections", which unfortunately for a time m must be sacrificed more and more to the modern needs of traffic. Only one that has seen these in their entire completeness knows what the old Danzig Was. These additions are properly the char-

[illegible] of the streets of [illegible]. [illegible] in other [illegible]
cities [illegible], but nowhere so strongly [illegible]
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[illegible]) were they preserved in such manner as here.
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[illegible] the character of the citizens. In every city the [illegible]
[illegible] even [illegible] was still, low and [illegible]
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devoted to the commercial business of the owner. But in the
evening after the completion of the day, men desired to
have [illegible] a [illegible], to which the family could go from
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steps above the level of the street. These were enclosed by [illegible]
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[illegible] family life has withdrawn from the [illegible]
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th century are not so strongly enclosed as was the case in the [illegible]
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the public life in common, that [illegible] united the citizens
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architectural plan of the city, and the manner in which the [illegible]
power of the city and the wealth of the citizens have [illegible]
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old [illegible] city with the city hall, the [illegible] and the [illegible]
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characteristic of the streets of Danzig. Likewise in other old cities are they to be found, but nowhere so grandly arranged or expressed in such stately architecture, (at least a short time since) were they preserved in such numbers as here. They were originated in most mediaeval cities by the nature of the houses and the customs of the citizens. In every city the dwellings of even rich private men were small, low and restricted. Then with even the least one was a strongly fenced area containing the greatest possible means combined for offense and defense. The confined space in the house was therefore entirely devoted to the commercial business of the owner. But in the evening after the completed labor of the day, men desired to have at need a freer place, to which the family could go from their work to intimate companionships. From this need came certain broad courts before the house facade and elevated several steps above the level of the street, that were enclosed by stone balustrades and iron railings with brass ornaments (Fig. 302). These forecourts were termed "additions". Now indeed in a more spacious epoch family life has withdrawn from the forecourts to the interiors of the houses. The citizens in the 19 th century are not so strictly enclosed as the case in the 15 th and 16 th centuries. Therefore they can more easily dispense with the forecourt, and at the same time because instead of t the public life in common, that previously united the citizens of a city in a single family, so to speak, has assumed a retired nature.

What chiefly charms at Danzig are the church buildings, although some of them are worthy of consideration, but the general architectural plan of the city, and the manner in which the p power of the city and the wealth of the citizens have been embodied in architecture. There is easily recognized in the complex later additions the parts of the old city proper. It adjoins the Mottlau, that forms the natural eastern boundary, while on the north the Radame flowing into it gives the termination. Here lies the old city (Altstadt), and there is the old true city with its city hall, the Artushof and the most of the churches. Still has remained the old city wall along t the Mottlau with numerous picturesque mediaeval gates, enclosing a city within the city. For there was first enclosed the

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[illegible] long rows of tall brick warehouses [illegible] ; no [illegible] character. [illegible] follow the new portions of the city, [illegible] and [illegible], uninteresting to us.

In the older parts of the city [illegible] streets [illegible] from east to west to the river. [illegible] are [illegible] by [illegible] and [illegible] architectural works [illegible] long alley, which [illegible] the city [illegible] directly [illegible] the [illegible]. [illegible] on the land side [illegible] of the [illegible] until, [illegible] its mighty mass of walls [illegible] a strong defence [illegible] protected the [illegible]. [illegible] beautiful [illegible] views [illegible] and richly decorated [illegible] by the [illegible] to the eyes [illegible] projections, [illegible] effective [illegible] of the [illegible] that [illegible] remained [illegible] to [illegible], which [illegible] (Dammtor) [illegible].

[illegible]. For since the [illegible] of the [illegible] was [illegible] on the [illegible], no trace remained for the [illegible]. [illegible] (A in Fig. 5[illegible]) [illegible] directly [illegible] and [illegible] high and wide. [illegible] and [illegible] which formerly [illegible] [illegible] were formerly [illegible] a corridor to the [illegible] and [illegible] and [illegible] received [illegible] on [illegible]. [illegible] principal [illegible] more [illegible], [illegible] style is [illegible] possess an [illegible] of [illegible]

Speicher island bordered by an arm of the river, which with its long rows of tall brick warehouses possessed a no less peculiar character. Then first follow the new portions of the city, Longgarten and Niederstadt, uninteresting to us.

In the older parts of the city all principal streets run nearln from east to west to the river. Among them are dominant by stately wide plans and prominent architectural works the L Long alley, which at the city hall abruptly widens into the Long market. It begins at the land side with the High gate and opens to the water by the green gate. The view of the latter toward the city hall, with its mighty mass of walls projects as a strong defence and terminates the market, belongs to the most beautiful architectural views in cities, that I know. The tall and richly decorated gabled houses, that by the gently curved streets present to the eyes varied projections, complete the effective characteristics of the appearance of the streets. It is noteworthy, that many principal streets can have back alleys remaining parallel to them, which serve for wagon transport. This arrangement was caused by the general plans of the houses. For since the entire facade of the house was occupied by the forecourt, no place remained for the driveway. From the elevated forecourt (A in Fig. 303) one directly entered through the house door into the vestibule B, made high and wide, sometimes with a low room at one side, the counting room of the o owner. This light and spacious vestibule must be regarded as the central part in which formerly the entire manysided life of the house was united. Here was the centre of the common activity. From thence a massive oaken stair led to the upper stories; from here generally extended a corridor to the rear buildings and court rooms; and thence one passed into the hall or room C lying next the court D, which everwhere seems adorned by preference and manifestly received the family on Sundays a and indeed on festal occasions as a united whole at a joyful meal. This principal arrangement is found in most houses, so far as the old style is entirely retained. Thus after the mediaeval fashion the houses as a rule have only the breadth of three windows, while they possess an enormous depth. In consequence of this plan the light and air are rather scantily distributed, where they have not been recently restored. A spa-

spacious rear house E forms the termination of the whole, permitting the connection with a narrow alley running parallel to the principal street.

Excepting some unimportant Gothic gabled houses of brick, t that occur in the narrow alleys near the church S. Maria and next the old city wall, the houses of Danzig belong to a later epoch, when wealth and comfort made themselves apparent in the internal decoration of the rooms, and to the stately exterior corresponds a no less ornamental interior. The Renaissance must lend its abundance of forms to give to the facades like the d decorations of the rooms a splendid animation. It is then worthy of consideration, that the Danzig houses in consequence of Dutch influences and models have a surprising height of stories, such as seldom occur in Germany, but are manifestly connected with the stone construction, actually in opposition to the low stories in southern and middle Germany, which manifest till the present day the thorough influence of half timber construction. But from the strange combination, that the forms of antique art must make with the mediaeval proportions of plan and elevation, there has also proceeded here a noteworthy mixed style. Yet these facades have a very imposing effect, merely regarded as picturesque, where the rich abundance of ornament and the solidity of the materials, excellent cut stone or even marbel seems to occur, contributes of itself. Thus is found on a house at No. 38 Long alley, which is marked 1567, a triglyph frieze with shealds and heads of animals, below being consoles with masks and charming arabesques; above are a curved gable and great medallions in relief. Generally the system of antique architecture with bold pilasters projects from the narrow but tall facades; also frequently the whole receives as termination a balustrade with statues, that has to conceal the hip gable roof. Thus in the rich Steffens house of the Long alley, that we give in Fig. 304, and which is doubtless the work of a Dutch master. Many examples of these splendid facades with their forecourts are found in the beautiful works by Schultz; a still greater number occur in photographs made according to Professor Bergau's selections. It suffices here to refer to those publications. A stately portal from the English house, one of the most distinguished facades of Danzig,

is given above in Fig. 80 of Volume I.

Occasionally the combination of antique forms with mediaeval leads to strange plays of forms in the construction itself. T Thus on another house in Long alley, that belongs to a bookstore, the front room is a great hall, whose rich star vaults rest on Tuscan columns. But these vaults are executed without ribs and in structural respects must have only the importance of tunnel vaults. On the contrary the hall lying next the court has a horizontal ceiling splendidly carved in wood with ornamental pins and inlaid little colored figures.In a beautiful house in the same vicinity is seen a hall with a no less finely carved wooden ceiling, whose divisions are in happy proportion to the size of the room, and whose panels have painted r representations. It is further to be noted, that the interiors of vestibules and stairways are often entirely occupied by colored glaqed tiles, evidently after Dutch precedents. A beautiful example of this kind is presented by the house at No. 16 Long alley.

If we now inquire how and in what way the Renaissance came to Danzig, there can be no doubt, that here as in all north Germany coastal provinces the new style came at second hand, and indeed mostly by the medium of Dutch architects. And indeed this naturalization was first completed after 1550, so far as the monuments permit a decision; from which it comes that the graceful forms of the early Renaissance were entirely omitted, and in their stead appear an already too strongly inclined to Barocco, and partly strongly classical forms in the sense of Palladio. One of the earliest monumental works is dated 1,55, and is the south portal forming the entrance from the s street to church S. Maria. The Gothic arch is flanked by half columns externally and internally, that bear the character of a tolerably sportive earln Renaissance. An undivided entablature forms the termination, above rises a perforated crowning of pointed arches, supported by five stunted fluted little piers. The whole in its eccentric composition must rather be the work of a native master of works, a dilettante relying on his own hand in Renaissance, than a Netherlander already firmly seated in this world of form.

Soon thereafter now the new style begins also to extend to

the facades of houses. The oldest example known to me is a gable of 1557 at No. 46 Jopen alley. Simple border pilasters subdivide the surfaces, indented volutes with graceful foliage ornaments, still in the character of the early Renaissance, form the terminations. In the uppermost panels is seen a heraldic shield enclosed by Ionic pilasters. The whole is still economical and modest.

Likewise still tolerably simple is the gable of No. 79 Holy Ghost alley from 1568, yet already more from sculptured decoration, with drily treated volutes and magnificent lions' heads. Nobly handled is then No. 35 od Long alley from 1569, where f four very slender fluted pilaster orders subdivide enormously tall stores according to Netherlandish custom, and splendid friezes with masks and the like effect the division. The terminal antique gable is already strongly Barocco but full of character. Of similar type is No. 28 Long alley with elegantly f fluted pilasters, yet the frieze is richer, overloaded and the more Barocco. Greater use is made of sculpture on No. 37 Long alley from 1563, where tolerably weak pilasters with rich but feeble ornaments make the subdivision, beneath the windows then being reliefs with reclining figures of the Sciences, Virtues etc. of rather poor execution, in the uppermost panel a b bust of God the Father. Here Dutch influence is especially undeniable. It appears even more decidedly on the facade marked 1572 in No. 1 Brodbänken alley, which is adorned by rather dry facated ashlars and bands. All later facades then exhibit the style op the Dutch Renaissance here made prominent by the great public buildings.

Church S. Maria possesses some notable monuments. First in the paintings of the high altar the earliest traces of the Renaissance were executed by the Augsburg master Michael ((Schwarz ?). Noteworthy enough are the inner edges of the wing adorned by figures of saints painted gray on gray, that in flowing animation betray the style of Holbein. Still more clearly is recognized the new art mode on the colored painted scenes on the inside of the wing, that is ornamented by Renaissance candelabras with charmingly designed but poorly drawn playing cupids. That men must even later turn to foreign artists for distinguished art works is shown by the splendid bronze railing

around the font, that was cast in 1551-1555 at Utrecht. Elegant Corinthian columns with banded shafts and manifold ornaments on the lower parts bear an entablature with a wavy frieze, whose great and rather heavy form almost reminds one of the clarsisicity of the Empire. Likewise the irons of the lattice door and also the bronze font, also made in Utrecht, are skilful works. Not much later originated the lower part of the organ case, whose finely carved piers recall those in the city hall. One of the most beautiful iron grilles of the time is then that enclosing S. Jacob's chapel, rich and full or style in its scrolls and the strikingly designed flowers. If epitaphs I was pleased by that of a M. Lois of 1561 as a good work in its fine gold ornaments on a dark ground; at the sides appear decorations by the leather ornament so favorite later.

In church S. Catharine the font is enclosed by a rich and already Barocco wooden structure executed about 1580, adorned by colored intarsias and flowers with figures. Externally the panels are separated by hermes, the upper termination forms an open gallery with little fluted Doric columns, the whole being a skilful work. On it is read:- "this baptistery was constructed by G. Schmolian". M. Gletger names himself as master by adding his monogram. More strongly Barocco are both organs and the parapets of the galleries, all flowing and richly wrought and painted.

To the earliest monuments of the Renaissance in Danzig belongs first of all the magnificent equipment then received by t the Artushof. Also for this must one allow in part foreign artists to take part. This great building, the place of assembly of the merchants ("Junkerhof") for business and festal unions is a mighty Gothic work, its hall with noble star vaults on four slender granite columns being indeed the most beautiful interior produced by the middle ages in Germany. After 1531 master H. Holzapfel from Cologne created the magnificent furniture and the wooden paneling of the walls. These are subdivided by little columns with fine bands, whose capitals are animated in the most varied ways by figures of all kinds, masks and the like. Yet more spiritedly are treated the enclosures of the arched panels, with which the paneling ends, though in an irregular manner; perforated wrought friezes of scrolls,

richly ornamented by scrolls with emblems and little figures, with the greatest freshness,animation and refinement, belonging to the most precious, that our Renaissance can exhibit in this kind. Likewise excellent are the little bronze heads distributed on the frieze. From the same time dates the wooden enclosure of the statue of Reinhold carved in 1531 by L. Adrian. It is characteristic of the widely ramified connections of the mighty commercial city, that it everywhere understood how to obtain artists for its works, from Cologne, Augsburg and the Netherlands. Finally there belongs to this magnificent equipment, which makes the noble interior one of those most picturesquely charming, the colossal stove of terra cotta no less t than 38 ft. high, adorned by the busts and other colored reliefs, still throughout in the style of the best Renaissance time.

Among the secular city buildings the city hall of the true city is important before all. Its principal masses date from the Gothic period, the epoch in which the young true city reached its highest splendor in the flourishing of commerce and wealth. It is now characteristic of this building, that it is entirely constructed of ashlars, when all churches and private houses of the mediaeval epoch are still structures of brick. Even later bricck is almost the exclusive material for church buildings, while on the houses of citizens and the stately secular buildings of the Renaissance time men chiefly resorted to cut stone, or at least made of it the most important architectural parts, cornices, architraves and ornaments. The city hall has by ashlars blackened by age, by the bold projections on the line of the street, by the horizontal terminations of the compact masses something imposing, and has acquired an expression of might and power. Great rect.ngular windows are divided by stone bars and break through the surfaces. Also the tower is yet Gothic in its lower parts, built in 1465, only the slender ornamental spire dating from the restoration in 1559-1561. This spire is the finest flower of that luxuriant and scrolled late Renaissance already extending into the Barocco, a miracle of its kind. The Barocco style appears to have sought here a contest with the airily aspiring Gothic, it is so light, elegant and graceful in diminution, so mainfold and rich in its outlines does this spire rise in the air. Certainly there is

not the geometrical formalism, the organic growth of a Gothic pyramidal tower; but so more worthy of note, indeed in picturesque respects yet excelling the Gothic towers, that actually are foreign to the principle of airy growth, yet are most beautifully utilized for an allied effect. The entire spire is gilded and is crowned by an also gilded figure, so that in the bright sunshine the impression becomes more splendid and more ethereal.

On a splendid and convenient winding stair carved from oak, one passes to the interior of the principal story and first into the summer council hall, that in the richest magnificence of the Renaissance time with its brilliant gilded and painted ceiling, from which hang perforated and very richly wrought knobs (Fig. 114 in Volume I), a representation of proud and luxuriant wealth. It was executed in 1596 by a Dutch artist, Vredeman de Vries from Leuwarden. S. Hesle labored in the carved work, probably a native artist, and the fireplace was cut in stone (about 1593) by W. Barth, but was painted and gilded by Vredeman. Merely for the ceiling the city paid 2645 thalers in two years. Particularly ornamental and distinguished for i its fine polychrome treatment is the winter council hall, that again exhibits a mixture of Gothic vaults with antique forms on consoles and the like. Another apartment, the white hall was only furnished in very recent times with star vaults on slender granite columns. On the other hand the treasurer's office with its fine and simple wooden ceiling, beautiful paneling of the walls, richly carved doors of 1607 and the painted and gilded foreplace of 1594 presents a both harmonious and magnificent view. Also the contemporary deposit treasury, a small vaulted room aspires by its rich mural decoration and corresponding ornamentation.

About the same time the city (1588) built the High gate, apparently after the plans and under the supervision of Anthony van Obbegen from Mechlin, who was then city architect in Danzig, but according to other traditions by an apparently very p prominent master H. Schneider from Lindau in south Germany, particularly skilful in fortification. It is a massive structure built of sandstone in severe rustication, with Doric pilasters, all stories covered by chiseled foliage. The design follows

[illegible]

figures, above which rises a high shaft with the arms of [illegible] of Poland, of the city of Danzig and of [illegible] [illegible] figures. The [illegible] supported by [illegible] [illegible] and the [illegible] by [illegible]. It is without question [illegible] [illegible], that the Renaissance was produced [illegible] only by the same [illegible] [illegible] in 1557 [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

the rich architecture of the [illegible], good proportions, [illegible] without angle figures connected by a [illegible], and the [illegible] [illegible] outlines of the [illegible] [illegible], that [illegible] [illegible] a work of Dutch influence. [illegible] the [illegible] [illegible] in the [illegible] (1605) [illegible] [illegible], which [illegible] the same [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] gables and the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], are given [illegible] illustration on page 252 of Volume I. [illegible] more [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

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All these works give [illegible] evidence of the [illegible] [illegible] [illegible] of the [illegible] [illegible] of the [illegible], [illegible] [illegible] the [illegible] of a [illegible] and [illegible] [illegible] [illegible] the [illegible] [illegible] (Fig. 275) may [illegible] [illegible] [illegible]. It is a [illegible] [illegible] [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] even [illegible] [illegible], [illegible] [illegible] by the wooden [illegible] [illegible] [illegible] [illegible] [illegible]

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the triple Roman triumphal arch, bold consoles bearing the entablature, above which rises a high attic with the arms of the kin.dom of Poland, of the city of Danzig and of the province of West Prussia, the first supported by angels, the second by lions and the third by unicorns. It is without question the grandest gate, that the Renaissance has produced anywhere. Probably by the same master the city in 1587 caused the Altstadt city hall to be erected. We have given in Fig. 110 in Volume I a representation cf it, with the simple brick construction and its bold architraves of cut stone, good proportions, the picturesque angle turrets connected by a balustrade, and the piquant outlines of the principal towers, that characterize it as a work of Dutch influence. Finally the city erected in the same epoch (1605) its arsenal, which exhibits the same style but w in much richer treatment. The dry Barocco gables and the powerful portals with which the rear facade is equipped, are given by our illustration on page 213 of Volume I. Far more luxuriantly treated with two projecting stair towers and a fountain r rising before the middle of the facade is the principal front. (Fig. 305). On all these buildings the numerous sculptures and ornament: are heightened by gilding. Both stairs in the corner towers are artistically treated as winding stairs, one being constructed wi h a newel. The interior of the building forms a vast hall in four aisles, where 24 cross vaults rest on 15 detached piers.

All these works give imposing evidence of the power at that time and of the elevated monumental feeling of the city, so t that as the last echo of a picturesque and original architecture the Müller machine shop (Fig. 306) may find a place here. It is a characteristic example of the German half timber construction extending even into these regions, with a charmiog e effect by the wooden external stair and the oruamental covered balcony of the upper story. The roof gable with its strong cross beam supports a handsome carved shield and enhauces the effect of the little building.

Of works of the minor arts the collection of M. Kleinsghmidt preserves the choicest treasures. When these find their centre of gravity in the magnificent works of the Barocco and Rococo times, that mostly bilong to precious ivory objects, beautifully

executed miniatures, porcelain and faience, then it is also n not lacking in certain valuable products of the Renaissance p period; jewelry, costly necklaces, ornaments of different kinds, ivory carvings, goblets and the like, certainly mostly dating from the 17 th century. On the whole a manifold and rich as well as a select collection.

Königsberg.

Of unequally less importance for the history of the Renaissance is the old capital and coronation city of Prussia. Particularly the citizens here never attained to sumh power as in Danzig. In fact not to them but to the princes was due the introduction of the Renaissance. It was one of the many excellent princes in which Germany was as rich in the 16 th century as in evil ones during the two succeeding centuries;- Albert v. Brandenburg, the last grandmaster of the Teutonic order and t the founder of the secular duchy of Prussia. In his reign of more than fifty years (1512-1568), he knew how to strengthen the country in its political position in spite of harder conditions, and to further its prosperity in every way. He laid t the foundation for a regular administration, intelligently cared for churches and schools, placed first of all weight on the encouragement and dissemination of knowledge, when he founded the gymnasium and soon afterwards the university (1544), which still bears from him the name of Albertian. Likewise he called many learned men and took care for the printing of their works. No less did he favor the arts, and he was a liberal promoter of them, when he brought skilful foreign masters into the country. Thus he called from Nuremberg G. Pencz and gave him in 1550 an appointment as court painter, and when as it appears he died soon after his arrival in Königsberg, the duke understood how to secure the no less skilful J. Binck, who remained in the service until his death and not only worked as painter and medalist for the court, but also made designs for tombs, but expressly was not required to do "ordinary painting and coarse work". Also otherwise we find Nuremberg artists; f for example a master C. Herranth was engaged for Albert, as he also transacted affairs with P. Vischer, a son of the famous bronze founder. The new world of form of the Renaissance must first come into use at the castle in great part rebuilt by Albert

Very early the importance of the place had as a fixed part the bulwark of German culture been expressed by the plan of a fortified castle, from which in the course of time was developed the royal castle, which was certainly more noteworthy by its great extent than by a richer artistic treatment. The imposing building had a length of 333 ft. and a width of 213 ft. and was grouped around an elongated rectangular court, dated from very difficult times, and it affords a greater interest for consideration in the history of art than for purely artistic enjoyment. First in 1255 was a fort erected here on the highest point of the flat countrw by the Teutonic order to restraiu the Samland people, always inclined to revolt. In any case it was merely a plain structure, where the deep moat walled by piles and planks formed the important part. But two years later the order already decided to build a stronger castle, which besides the moat was defended by double walls with no l less than nine towers, and was so rapidly constructed, that a already in 1261 it could resist a great siege by the revolted Prussians. Originally the bishop had a part in the castle; but when the spiritual lord found it advisable to exchange in 1263 this too exposed location for a more peaceful residence in Thorn, he transferred his portion to the order. Then the castle must already have had a considerable extent and have substantially corresponded to the present size,for besides the garrison i contained the local master and marshal of the order, the head of the house and some other officials, the monastery of the knights of the order and the priest brothers, and even the grand master and his entire household after the loss of Marienburgin 1457. It is self-evident that a church must also have belonged to it from the beginning. After 1525 under Albert I it was then the residence of the Prussian duke. later it experienced many alterations and thorough architectural transformations, to which belong the filling of the moat and the removal of the drawbridge; but it is yet a structure with a strong appearance and of great historical importance.

Like all works executed by the Teutonic knights, it is prominent by the grandeur of plan common to all buildings of the order. If we first view its exterior, we certainly have to do only with a tolerably insignificant plastered structure, that

attracts the eyes by no membering or artistic treatment; only the west side is flanked by two massive round towers, which manifestly belong to the late time of the 1 th century. They recall in form the round defensive towers of Augsburg, yet whose solid ashlar construction is lacking to them. But the general distant effect of the castle is made most favorable by the principal tower of the inner court erected in very recent times in the style of mediaeval brick architecture, that rises high above the other parts and gives the castle a dominating importance.

The main entrance lies at the east side and forms a projecting building like a tower, flanked by two diagonally placed bay windows and containing the main portal at the middle. Even here all breathes a certain tasteless plainness, that by the modernized roof and the changed architraves of the windows is even increased (Fig. 307). Although the tower visible on our illustration at the northeast angle of the castle, before which extends in the cut a structure recently removed, as of just as artless a form and like all else is in plastered construction. The most important for our consideration is also the very simply treated main portal, flanked by lean Doric pilasters, bearing on the attic the date 1532 and the proverb:- "The strongest tower is the name of the Lord", with the verse beautifully characterizing the sense of the princely builder (see text). The southeast part of the castle was later rebuilt by A. Schlüter in the massive forms and proportions peculiar to him.

Let us return to the main portal, shown by the date to be t the work of the early Renaissance and as a creation of Albert I, which leads us through a tunnel vaulted hall into the inner court. Just at the right appears a little but effectively treated portal, that is an addition in the late time of the 16 th century. On the contrary the diagonal bay window at the left on the projecting angle of the east wing of the castle belongs to the period of Albert. Projecting on dry corbels it participates in the general tastelessness and plainness, only bearing the richly painted Prussian arms. The entire eastern as well as the long southern wings evidently belong to the time of Albert I, with the exception of the parts rebuilt by Schlüter. This is also proved by the inscription and the date 1551 on

the little portal, that breaks at about the middle the otherwise plain facade. The work is not very fine but exhibits a full understanding of the developed Renaissance forms. A male and a female hermes flank the doorway covered by a segmental arch, which is only bordered by a round. The rich enclosure of the panel consists of lions and heads, decorated female masks and cartouches; genuine forms of an architecture already tending to Barocco, which are certainly by a foreign artist probably called from the Netherlands.

It is otherwise for the equally elongated northern wing. Excepting its eastern portion rebuilt under Frederic William III in tasteless fashion, this is the oldest part of the castle, indeed substantially a building from the time of the Teutonic order. This already results by the windows with pointed arches found here throughout the ground story. Only the arcades extending before it on slender wooden posts are an addition in the time of the late Renaissance, as may be recognized from the v volute-shaped beams. On them rests a little upper story supported by short Doric piers. In the interior here is a series of rooms now partly serving as archives, with elegant Gothic star vaults, whose ribs are in part vern beautifully profiled. Some of them may date from the 14 th century, while others are as well executed and belong to the 15 th and even the 16 th centuries. Some of these rooms have a height of 19 ft. to the crown for 33 ft. in depth and a massive thickness of 7 ft., in the walls. Beneath are found great cellars in two stories. Other rooms are covered by simple cross vaults.

Finally the entire western wing contains in the ground story the very spacious castle chapel, above it being the foolishly named Moskowitz hall, which has nothing to do with Moscow. Rather was this wing erected in the late time of the 16 th century (after 1584) under margrave George Frederic, when indeed the internal construction of the chapel may date from an earlier time. On the two elegant projections that open with Corinthian columns and contain the stairs to the chapel, is read t the date 1588. To the same time evidently belongs the little portal on the stair tower in the northwest angle o the castle court. It bears the finely drawn Prussian eagle in a bold Renaissance frame over the entrance. Just the same treatment of

form is recognized on a richly executed portal, which in the upper story leads from the Moskowitz hall to a projecting balcony. All these forms indicate a foreign origin, and indeed we learn that B. Berwart and the carpenter H. Wismer were called to erect this structure. it is now of great interest to recall there, that we learned to know the first named master under d duke Christopher at the building of the castle in Stuttgart (pages 368, 370, Volume I), and that then the same architect w was called about 1563 by margrave George Frederic for the erection of the Plassenburg. (p. 520, Vol. 9). It is easily conceived that the architect thus entering into relations with the Brandenburgs was also further carried to the erection of the castle in Königsberg. Thus to the north were then transplanted the developed forms of the south German Renaissance.

The interior of the chapel with the elegant Gothic profiles of the star vaults on octagonel granite piers, we indeed have to attribute to native masters. A rich effect es produced by the painting of the vaults; figures executed in gray on gray on a blue ground. meanwhile these belong to a later restoration, for we know that a master H. Windrah, much esteemed in his time, adorned the church and other apartments of the castle in 1588 by rarely beautiful and ornamental stuccos, while he executed various figures in relief in stucco. The galleries on t the southern outer wall and the western longer side, the royal box at the middle of the west side and opposite the altar, and the organ executed in luxuriant barocco style are likewise later additions. The Moskowitz hall is a room of vast size,(274 ft. long and 59 ft. wide), but which has a very unfavorable effect by the unusually low proportions of a height of but 19 ft. It has a fireplace in the dry forms of the late Renaissance, the cornice resting on two atlantes, the ornamentation bold t throughout, but not refined. The hall is now desolate and without ornament,but originally had by the court painter of the p prince, H. Henninberger (1594), "on the ceiling being beautiful figures and around it the old and praiseworthy family of m margraves, as well as important tapestries on the walls, gracefully painted", no vestige of which remains. The same might be said of other works at the south end of the west wing to be m mentioned here. Their very flat star vaults with interesting

ribs and stucco ornaments seem213,correspond to the work of B. Bernwart. Evidently originally a great hall connected with the chapel. Doubtless from the same time date the extensive rooms in the northwest angle of the ground story, whose horizontal ceilings are decorated by stucco ornaments in the locksmith style,all these works indeed are still remains ofof the decorations by H. Windrak.

The massive rectangular principal tower, recently again restored, that rises in the southwes angle of the court is old in its lower parts. A round stone tower originally placed beside it was later destroyed. A rather more animated appearance was given to the building formerly by the number of roofs with curved Barocco gables, that are seen on an etching of 1613 by Bering. Even in Besser's coronation work of 1712 they are still retained. Finally it must yet be stated, that a passage is arranged beneath the chapel, but in the south wing the little p bortal before described leads to a narrow passage to the lower city.

Besides the castle Königsberg offers not much for our consideration. The private architecture is insignificant, and the few Renaissance facades belong to the late time. The best is a rich portal treated in the beginning Barocco styleon No. 27 Long alley, that already stands on the border of our epoch. In a peculiar way its arch is in polygonal form, adorned on t the beveled panels by finely executed reclining allegorical figures. The enclosure is formed by two elegant hermes, whose shafts are animated by richly decorated masks. On the divided and curved gable are seen two upright figures, at the middle being Justice on a volute. One must indeed here assume a Dutch artist. At both sides of the portal project the cellar doors, and are richly and finely carved. The vestibule inside leads to a hall, whose portal is executed in the same style with greater skill.

A completely preserved little facade from the same epoch is seen in the Fleischbank alley. The portal likewise has a deeper jamb and is enclosed by Corinthian columns, the upper parts of the facade are correspondingly animated by separate masks sparingly distributed, faceted ashlars and well conventionalized iron anchors, entirely in the character of the architecture of the Netherlands. A dry Barocco portal is seen on the little

house zum Beehive in the Long alley of the old city. Better is the polygonal bay window made in hall timber work, that rests on a well earved mask. I believed that the date 162g ciuld be read on the gable. Very noteworthy though outside our limits is the magnificent hall in the Junkerhof marked with the date 1704, whose stucco ceiling with figures projecting entirely free forms one of the finest show pieces o its kind.

Some excellent works are finally possessed by the cathedral, before all being the great monument of margrave Albert occupying to a height of 44 ft. the east wall of the choir. In any case it was begun in the lifetime of the prince and was probably completed two years after his death, for the date 1570 is read on the tympanum. The composition is that one generally c common since A. Sansovino's famous tombs, a great triumphal a arch flanked at both sides by two Corinthian columns, above which rise two others. In the niches formed between them are seen four royal figures, perhaps Hezekiah, Josiah, Constantine and Theodosius, to whom in the funeral sermon the deceased prince was compared, so that after the model of these pious monarchs, "he had destroyed the blasphemous .bomination".In the middle great tympanum, kneels the noble form of Albert before his prayer desk, and behind him is seen a medallion with the Pieta. The prince kneels on the canopy of the sarcophagus, that is supported by the forms of three Christian Virtues and two genii with reversed torches. In the upper part is shown a rather tumultuous relief of the last judgment. The magnificent m monument consistr of white, black and varicolored marble and and alabaster, and is adorned in all parts in the richest and most elegant manner, and doubtless was a work executed in the Netherlands by artists there. That J. Binck made the design f for it, as A. Hagen conjectures, is a scarcely possible assumption from the late date of its origin, but on the contrary we know that this artist designed the epitaph of albert's first wife, margravine Dorothea in the yeas 1547, now found on the north wall. On July 13 of the same year Albert writes to king Christian III of Denmark a letter of apology, as he has not been able to return his court painter J. Binck, because he was to prepare the monument of the deceased margravine. Binck remained until March 1 in Könogsburg, then remained till autumn in

Copenhagen, from whence he betook himself to Antwerp until 1550, probably to oversee there the execution of the monument. Its completion resulted already in 1549, as shown by the inscription, but it was not placed before 1552. This epitaph is also executed in marble and is adorned most richly by caryatids reliefs and other ornaments. A third and also magnificent monument, but executed in sandstone, is that of the wife of George Frederic, the margravine Elisabeth, deceased in 1578. It was executed in Königsberg by the sculptor William from Blocke. Allied in arrangement to that of margrave Albert, richly gilded and partly painted, it is likewise grandly executed and very skilful, although the figures are treated with some mannerism.

Of special beauty are several leaden coffins in the valut of the princes, namely those of the elector George William and of John Sigismund. The ornamentation has such refinement, that casts of it should be made and distributed to the schools of art.

In the church is the magnificent wrought iron grille before the pulpit from 1590, worthy of consideration as well as the contemporary finely carved pulpit. Also the iron lattice door to the baptismal chapel is a skilful work. Particularly beautiful is the seat of the councillors, a work of the 17 th century, noble and simply strong with intarsias, or as men then said, "Italian panel work", the magnificent crowning richly perforated.

Pomerania.

The province of Pomerania seems to have produced little for the Renaissance. The mighty cities of Stralsund, Greifswald, Stargard etc. played their decided parts and allowed to appear in their mediaeval monuments evidences of the earlier flourishing. Also here with the new time the princes began to arise h here. Already duke Bogislaw X (d. 1523) sought to organize the princely power and to found it more firmly. He called doctors of Roman law into his province, in order to carry out the new arrangement. Among his sons George and Barnim X introduced the Reformation in the cities against the will of the prince. After George's death (1531) Philip I divided the government with Barnim until the first died in 1560 and the latter abdicated in 1569. Barnim was of a peaceful naturedevoted to the arts,and the haughty nobles often jeered him on account of his "spindle

turning", i. e. love of turning and carving pictures), is particularly important to us by his architectural undertakings. But then appeared the high-minded, splendor-loving and cultured John Frederic (1570-1600) as a promoter of the arts. Painters, modelers and copper engravers found employment; J. Baptista, "prince of Pomerania's portrait painter", probably an Italian, passed as the best artist in north Germany. Instead of the castle of Stettin destroyed by fire, John Frederic caused an imposing new building to be erected by an Italian master after 1575, that was again injured by fire in October of the following year, but was already completed in 1577. He also built the hunting castle Friedrichswalde, deep in the forest and not far from the Ihna, and restored the ruined castles in Stolp, Lauenberg, etc. Likewise a zealous promotion of art and science we then find in the noble and sensible Philip II (d. 1618), whom religious criticism did not prevent from following the creations of art with warm sympathy, collecting coins, paintings and miniatures and other costly articles, and building a separate wing of the castle in Stettin for his rich art cabinet. The refined customs that prevailed at his court, the truly human sentiments, and the high culture that prevailed at his court, rare in that time, are reported to us by Philip Hainhofer's diary of travel. There is still preserved in the museum of art industries at Berlin the famous Pomeranian art cupboard, which the Augsburg patrician caused to be made at the order of the prince, and which with a second similar splendid work, the now vanished so-called Meierhof, he even transferred to Stettin. (Page 99 of Volume 9).

The most important remains of the architectural creations of the Pomeranian duke, even if in its present form not even important is the castle at Stettin. Its facade with the main portal, which furthermore belongs to a later time, lies toward the south. Beside the portal, at the right of one entering and projecting from the mass of the wall, rises a rectangular tower that passes into an octagon above. This wing is just being entirely rebuilt, whereby a beautiful old wooden ceiling will a again come into use. Entering the main portal, one finds himself in a great rectangular castle court of tolerably regular plan, that again receives a stately impression by two rectangular towers. One projects on the western wing and contains the

ascent to the rooms there; the other passes above into an octagon and serves as a clock tower. Otherwise the en ire building is of the greatest simplicity, the surfaces are plastered, but the architectural members are of stone. The forms throughtout are those of a plain classistic Renaissance, the windows have antique architraves and caps, grouped in pairs in the eastern and adjacent part of the northern wing. The absence of all mediaeval reminiscences, even more the crowning of the whole by a high attic, whose cornice is terminated by horizontal volutes and merely serves to mask the roof, indicates an Italian hand. A plain bay window is at the north end of the west wing, a likewise simply treated double portal, above it being a little loggia with fluted Doric pilasters, are arranged in the northern principal wing. Also the stair here ascends in a straight flight and shows an Italian plan. On these two wings are twice read the date 1577. Thus this is the portain that was e erected under duke John Frederic after 1575"by an Italian mason, Antonio William". Indications of a richer former membering remain in some pilaster systems on the west wing. It is also believed that traces of a former arcade are found at the eastern end of the main building. In the interior is the contemporary castle church as the most important room; a rectangle with mirror vault, in three stories surrounded by arcades with galleries. According to Hainhofer's report, in the lower stand " the servants and citizens, in the middle one are the princes, councillors, nobles and pages, in the upper are the princesses, court ladies and maids". On the other hand from an earlier building evidently date the arms with the name of duke Barnim X with the date 1538 inserted on the eastern wing. It is executed in primitive and little understood Renaissance forms. Whether the parts of the building on which they are found belong to t that earlier structure can neither be affirmed nor denied. Aside from certain alterations and additions (especially the attic) it is indeed possible that the east wing dates from Barnim's time.

When one passes through an open passage in the west wing, he enters a second and smaller court, that extends to the same d depth but with less width parallel to the first court. A fourth stately tower adjoins it at the northeast angle and there domi-

dominates the external connections, while at the south side a second gate opens to the street. Here also prevails great simplicity, but a handsome tablet with the busts of Philip II and of Francis I states, that those princes erected the building in 16 9 as a "museum of literature and the arts". Thus it was intended for the library and art collections of the duke, also mentioned by Hainhofer. With this here closes the architectural activity of our epoch.

The city itself exhibits no traces of any such flourishing of art during the Renaissance time, except that is to be mentioned a stately portal of the house at No. 72 Oder st.

The remaining Renaissance buildings of Pomerania chiefly belong to the later time. Thus the castle at Pausin near Stargard, the castle of Pubagla in the island of Usedom from 1574, the castle of Mellenthin of 1575 with beautiful vaults in the interior, the castle of Plathe in the few parts yet remaining; f finally the stately castle of Bütow, built by Bogislaw XIV. F Frequently with stately plan, all these works are of little a artistic importance. They attain a higher value in any case only by internal decoration no longer remaining.

Not much is to be said of the civic architecture of this time in Pomerania. The great cities here had passed their climax w with the 15 th century.

As in the other cities of pomerania, in Stargard the middle ages are the real epoch of the flourishing of the city commonwealth, Not merely the great church S. Maria and the likewise stately church S. John, but the partly well preserved fortifications of the city with their gate towers, particularly gate S. John and the so-called Red Sea testify to the prosperity reached by the city in the 15 th century. All these buildings as well as certain ye well preserved houses of citizens from that epoch exhibit the characteristic structural technics of the north German coast provinces. Yet in the 16 th century the prosperity of Stargard must have suffered a perceptible shock, for the Renaissance here is only unimportant, and evidently m men did not posses the means to call foreign artists as in Danzig, who could have naturalized the new style. Still the Renaissance has quietly slipped in at some places and probably native masters now sought to utilize the little that they had

taken from the Italian style of architecture. Yet these were only isclated forms, and it is worth considering, how they firmly adhered to the mediaeval plan and construction, combining therewith certain Renaissance elements. Thus one sees on the facade of the city hall erected about the middle of the 16 th century (Fig. 308). The great and broad gable is entirely covered by Gothic tracery, charming in its way, that however is subdivided by cornices of antique forms, in which even occur dentils. Also the curved edges of the gables are also adorned by tracery, and with their volute endings speal the language of the Renaissance. What is perhaps even more a new appearance is the fact, that all is executed in stucco. Men commenced to be ashamed of the old and honorable brick construction and to imitate the forms of cut stone construction. That also otherwise the middle ages and Renaissance peacefully entered together here is shown by the spiral flutes on the four bold columns, that bear the ceiling in the vestibule of the city hall, as w well as the coved profiles of the beams; likewise the great fireplace in the ground story, that combines cornices of antique section with Gothic tracery. The rear of the city hall has a gable from 1654 with heavy volutes in an ugly Barocco style.

Manifestly by the same architect are two other and scarcely less stately gables; one belongs to a private house forminm t the corner of the Market anf Post st., the other to a corner of Rade st. and the Market. Here is is plainly seen, that the steps of the gable originally showed simple segments of circles, that were later changed rather carelessly into volutes.

To the same time then belong the Pyritz and the Wall gates, both plastered structures, the latter in good and simple Renaissance forms, handsomely built, animated by Tuscan pilasters and terminating in arched members. What else the houses of this peiod are found in Stargard are heavy and unteristing Barocco forms. Thus in Jager st. is a rather large facade; a smaller one on the Market with figure ornament in stucco reliefs of s slight significance; dry provincial art with neither charm nor value.

Somewhat different but not much happier was done with the Renaissance in Greifswald. While the three mediaeval churches of the city are still evidence of its importance during the late

middle ages, the Renaissance plays hardly any part here. There are seen a couple of houses with simple volute gables and without any finer membering. Similar are also the city hall and at least a stately planned private house in the market. A Renaissance of a rather rude and heavy sort is seen on a colossal high and wide garle in Langen st., that shows a rich stucco d decoration like those gables in Stargard, that no longer derive their motive from Gothic tracery, but are combined from all sorts of little understood volutes and other Renaissance scrolls. The impression is rich but little gratifying. Another great facade in Knopf st. exhibits similar decorative tendencies, but with a better understanding of forms without falling into those capricious sports.

Some treasures of nobler Renaissance are however possessed by the university. First is Luther's beautiful silver cup of 1525, a scrolled goblet with finely composed cover in noble Renaissance forms, one of the earliest of all German vessels of this style, both noteworthy for history as well as art. Then is a show piece of Flanders woven tapestry, the famous Croi tapestry of 1554, that in an important historical composition represents the marriage of George Philip of Pomerania with Maria, daughter of John Frederic of Saxony. On the ,ower side is read a monogram composed of the letters P. H. A smaller tapestry there with the story of Esther is not so fine or as well drawn, but is animated in coloring, is German and perhaps Rhenish work. Also a masterpiece of old embroidery is possessed by the university in the rector's pallium, presented in 1619 by duke Philip Julius. The noble material of pupplish red velvet receives enhanced splendor by the finely conventionalized ornamental borders embroidered in gold and silver. Likewise a pair of gravestones from the good Renaissance time is seen here; first from 1551 is the epitaph of duke Philip I, whose richly executed arms are enclosed by a beautiful acanthus leaf; then the tomb of duke Ernest Louis, which presents the knightly master in bold relief and free pose flanked by fluted Ionic columns. Also here belong the architectural forms of a good early Renaissance.

Very noteworthy are still finally the two elegant silver maces of 1456, that must be mentioned here, although they still

belong to the Gothic time and treatment of forms. Besides those similar at the universities of Heidelberg and Freiberg, these are the only ones of that epoch remaining to us.

Somewhat more profit is afforded by Stralsund, although political power and the centre of monumental development here falls in the middle ages. When one sees from the opposite coast of Rugen the city with its three great Gothic churches and the c city hall rising high above all private buildings and mirrored in the clear water of the Strela sound, he feels the proved independence of this quite early powerful city, belonging with the most important members of the Hansa league; but if he looks from a lofty church tower over its location in the midst of water, not unlike a northern Venice, he thus conceives its former importance as the northern gate of Pomerania and further of Germany. Hardly has any other city experienced such a number of severe sieges and destructions, and scarcely another with greater heroic courage has resisted its enemies of Lübeck and the princes of Rügen until the Danes, Swedes and the inmperial army of Wallenstein. Ever it arose more powerful and flourishing than before, and internal divisions and incessant wars broke its power at the end of the 15 th century, so that with the beginning of the Renaissance time it no longer played a decisive part. Likewise its monuments show this.

What first concerns the private architecture, is that as in Greifswald it substantially belongs to the middle ages, and there are not wanting certain good Gothic brick gables, although none are so richly treated as that on the Market in the latter city. The few houses of the Renaissance time are unimportant and without refinement in the expression of forms. It is as if in all these Pomeranian cities the grourd for a development in this circle of forms was too hard. A great gabled facade in Offenreyer st. is similar to the before described gables in Greifswald, only somewhat dryer in the profiles anf simpler in the treatment of volutes. Other houses of the same epoch, for example in Selower st., Baden st., etc., are without higher importance or more refined development. Only the well shaped iron anchors found everywhere are noteworthy in all cases.

Rather more important appears the city hall. Its nucleus is a structure of the early Gothic period, probably erected at the

beginning of the 14 th century. The six colossal gables of ejual height, which rise between its bold finials in the facade, substantially recall the lod portions of the city hall of Lübeck. In the long extended plan the building forms a vast inner court, that is arranged as an open passage. This was enclosed in the epoch of the late Renaissance by stately porticos of s sandstone in two stories, Ionic below and Corinthian above, with boldly treated balustrades. The whole has a picturesque effect but is without finer form and higher development, not in the least to be compared with the magnificent porticos of the city halls at Bremen and Lübeck.

The muesum located not very happily in the rather dark upper story of the building possesses a number of valuable cart works and objects of art industry, which at least prove that also here was utilized the rich furnishing of the citiqens' h houses there. First are a number of beautiful stove tiles from the best time of the Renaissance, some of 1540; partly polycromaticand partly glazed green. Then an entire stove with rich work in relief, glazed green with many portrait heads on the separate tiles, many from the early time and others from the later epoch of the 16 th century. Another from the end of the 17 th century brought from the convent at Barth, with white g ground and paintings in blue and green colors, chiefly of seated female forms,,strongly uncovered not merely above. Then is seen a distinguished collection of pewter mugs and goblets, g guild cups and welcome beakers, in great part from the 17 th century (there are read 1652 and similar dates), finely membered and made in well understood and animated outlines. Finally a treasure of seven magnificent silver and mostly gilder goblets and beakers of varied forms and masterly work, whose accurate study would be desirable.

Fenally there is still to be mentioned an unusually rich and beautifully executed brass chandelier in church S. Maria from 1649. Its arms are adorned most nobly by finely treated knobs and well designed acanthus scrolls. Another smaller one there is of similar worth.

Mecklenburg.

We find similar conditions as in Pomerania also in Mecklenburg. Likewise here in the middle ages the spiritual authority

and even more power of the citizens in the vast brick churches of Dobberan and Schwerin, of Rostock and Wismar, made themselves important monuments. In the Renaissance time the citicens here retired entirely from the scene, but the happy and building princes of the country erected a series of castles, that belong to the richest monuments of the German Renaissance and especially acquired a high and independent importance by the development of a nobly membered brick architecture.

Particularly the excellent duke Albert I, and then besides him his brother the co-regent duke Ulrich, appeared as zealous promoters of art, and introduced the Renaissance by a series of splendid creations in Mecklenburg. Likewise here these endeavors are combined with a general elevation of spiritual life, especially with the activity of the Reformation. Particularly in John Albert I (d. 1576) we meet with the attaractive figure of a prince, prominent by high-minded convictions, noble spirit and creative activity. He not only led the Reformation in his country during his administration of nearly thirty years, restored and revived the college of the countrw at Rostock, a applied the property of the confiscated monasteries to charitable foundations and before all to the newly founded schools, but created in justice, administration and police, coinage and arrangementr for commerce and traffic the foundations of a new polished life with the aim of the general welfare. After the death od the excellent prince, duke Ulrich as master of the entire country followed the footsteps of his brother with strength and earnestness, and brought to full completion that intended by him. To these two princes Mecklenburg then owed an active acceptance of the Renaissance, which yet appears in splendid evidences.

The principal work in the province is the Fürstenhof at Wismar. The history of this residence of the Mecklenburg princes throws a strong light on the conditions of the mediaeval cities, on their comfort and their proud feeling of indepeudeuce. Since 1256 the dukes of Mecklenburg had in the city a fortress erected by John I, that however was left outside the ring of walls, when the proud citizens enclosed their city by a wall in 1276. After a fire in 1283 the fortress was restored, but already in 1300 the aged prince Henry the Pilgrim, in order

to remove the chief reason for the continual dissensions of the citizens, caused the fortress to be torn down and a castle to be erected in the city on an area cleared for it. This was destroyed in 1310 in a new feud with the citizens, but Henry the Lion, son of the Pilgrim, against the will of the obstinate and opposing citizens carried out the erection of a fortified castle a a different place within the enclosing walls. Just after the death of the bold prince however, the citizens knew how to cause the representative of his youthful successor to sell them the castle with its fortifications, when meantime the dukes were permitted to occupy another residence in the v vicinity of church S. George. This is the still existing Fürstenhof. Of the buildings there erected about 1430 hardly anything remains, but in the stable extending oblique behind the main buildings is still a remnant of the old plan. The principal structure consists of two wings forming at right angles a and with the stables enclosing a triangular court. The "old court "extending from south to north was erected in 1512-1513 f for the celebration of the marriage of duke Henrw the Peacemaker with princess Helene of the Palatinate. The new architect was named George, tha master mason was E. Both. The building was described in 1576 as two stories in height. In the principal story at the left was the great court hall, at the right the kitchen, both rooms vaulted as now and with round arched portals. The vaults rest on short and dry columns of a plain sort. Next the castle court the house had three bay windows and on the facade next the church were five wooden gables. In the court was placed a winding stair. A passage built in 1516 furnished a direct connection with the neighboring church.

To this portion greatly injured in the course of the 16 th century and partly destroyed by fire in the Swedish time, duke John Albert I added after 1553 the stately structure of the n new court, when he built it at a right angle to the old wing of his uncle Henry. The building was begun by master G. van Aken in the summer of 1553, and besides him another master Valentin of Lira was employed, and when G. van Aken already at the end of November of the same year suddenly left the province of the duke on account of dissensions with his colleague and went to Lübeck, from whence he wrote a letter of resignation

[illegible] of the Castle [illegible]. The [illegible] are discussing the [illegible] of that year, for at once after the departure of C. V. [illegible] the electoral [illegible] with the [illegible], to [illegible] architect C. Fri[illegible] "to [illegible] for the [illegible]". [illegible] of the [illegible] of [illegible] and [illegible] the order to lay out the foundations for the new castle at [illegible], [illegible]. He [illegible] the [illegible] concerning the [illegible] electoral palace [illegible]. [illegible] of [illegible] to [illegible] [illegible] and [illegible] architect [illegible] [illegible] the [illegible] of the [illegible]

[illegible] through a [illegible] to [illegible] for completing the buildings already commenced, and in February 24 of 1596 [illegible] [illegible] the [illegible] of the [illegible] with [illegible] [illegible] of Ernesto in the new [illegible].

[illegible] of [illegible] and [illegible] specifications of [illegible] the [illegible] below [illegible] ground [illegible] of the [illegible]. [illegible] a view of the [illegible], [illegible] view of [illegible] page [illegible] of Volume I [illegible] [illegible] [illegible] [illegible] of a [illegible] and [illegible]. The [illegible] and [illegible], the [illegible] about [illegible] ft. [illegible] about 20 ft. and the [illegible] about 14 ft. [illegible] the [illegible] with [illegible] [illegible] ft. The [illegible] 7 [illegible], and all the [illegible] [illegible] about [illegible] ft. [illegible] the [illegible] of [illegible] [illegible] from Eastern [illegible] the [illegible] [illegible] [illegible] [illegible] in [illegible] [illegible] [illegible] [illegible], as it [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by [illegible].

to the duke, Valentin of Lira was entrusted with the continuation of the building. But the duke must have distrusted the skill of that man, for at once after the departure of G. van Aken he applied to the elector August of Saxony with the request, to send him his upper artillerist ard architect C. Vogt, "to be adviser for his intended buildings".But since this man was engaged on the fortifications of Dresden and had received the order to lay out the foundations for the new castle at Leipzig, the Pleissenburg, to prepare for commencing the building, the elector refused the repeated request. Then about Christmas of 1554 the duke then sent his mason to Weimar to John Frederic the Elder, to visit his castle Grimmenstein near Gotha, particularly the closing of the vaults under the wall. From thence the master brought a foreman to Mecklenburg for completing the buildings already commenced, and on February 24 of 1555 could John Albert celebrate the festival of his marriage with princess Anna Sophia of Prussia in the new Fürstenhof.

By grandeur of proportions and noble magnificence of treatment the building belongs to the most prominent works of the German Renaissance. To give a view of its arrangement, we add to the view of ots exterior on page 211 of Volume I also a representation of the court side in Fig. 309. As may be seen, the whole consists of a ground story and two upper stories. The p proportions are grand, the ground story is about 22 ft. high, the second story about 20 ft. and the third about 14 ft. To this is added the unusually wide axial distances measuring about 18 ft. The facade has 7 windows, but all the triple windows are so wide that its length may amount to about 130 ft. Without exception the entire masonry consists of brickworg excepting the ashlars brought from Denmark for the foundations. Only the main portals and the magnificent frieze with reliefs terminating the ground story on both facades, are executed in sandstone. Yet the surfaces of the masonry originally had a covering of plastering, as it generally appears, this being divided by broad horizontal joints in the ground story. With refined calculation the artist has given to the architecture of the exterior and that of the court substantially different characters, when he gave the extenala portals and windows richer enclosures by hermes, and to the windows en the ground and second stories

ornamentally decorated gables. But he finished the court in t the two upper stories with finely ornamented pilasters, that are even extended on the stairs into the ground storw. For the windows themselves he also consistently chose the triple division, indeed with arched heads in the ground storw, on the contrary with straight lintels in the upper stories. The entire architrave and mullions of the windows are covered by ornaments of leaves and fruits. The termination of this rich ornamentat--ion, entirely executed in terra cotta, is formed by the two s splendid bands that separate the stories on the exterior anf the court, the upper again being of terra cotta and composed of a series of medallion portraits, the lower being executed in sandstone, apparently representing an antique event in its numerous animated groups of figures. The same wealth of decoration also adorns the numerous portals, the smaller ones in t the court having semicircular heads, elegant foliage ornaments, fine capitals, and the medallion portraits in the spandrels and friezes are real masterpieces of decoration. On the other hand one recognizes in the numerous hermes and caryatids of the windows and the two main portals a much ruder hand and a strong inclination to the Barocco. Still the building belongs to the most notable monuments of our Renaissance, just on account of the perfected technics of clay sculpture, and it is of high value to us to learn, that after the second half of 1552 the brick burner Statius of Düren made these ornaments of terra cotta. Even in 1557 he was in the service of the duke and also supplied to duke Ulrich various pieces of terra cotta, when he was paid 5 shillings for a "great piece of sculpture",and two shillings for a small one. He later settled in Lübeck, where he could find similar work. Besides him there was also an old brick burner busy at Schwerin, but at Dömitz Dutch brick burners were engaged. Statues coming from Düren indeed now also indicates the province of lower Rhine adjoining Holland, and thus the conjecture is near, that the style was intriduced from there. But since we know nothing similar in those regions, we must indeed regard this development of a terra cotta style of our epoch nowhere else occurring in Germany and particularly in the north, as a distinguished peculiarity of the Mecklenburg region. That the knowledge of the brick buildings of upper

Italy gave the first impulse to it may well be supposed.

Nothing of the old arrangement is now preserved. At left of the vaulted entrance , that serves as a driveway to the court, was the court room, at the right being the dwelling of the porters and other servants. En the second story was the great ballroom, which occupied the entire length of the wing; in the third story, that afforded a pleasing view, was found the dining hall, beside it being the apartment of the duchess and the council room. Access to the upper story was obtained by a winding stair built in a rectangular hall at the east end. The roof o originally had gabled bays with rooms, but they were removed in 1574,since the building had sunk by their weight. The decorations of the ceilings of the halls of the Fürstenhof as well as for the castle at Schwerin were painted by master J. Strauss at Berlin in 1554. They consisted of gilded rosettes,paented in Berlin on linen cloth and they fixed in place.

The Fürstenhof was not the only building erected by John Albert. When he ascended the throne, he found all princely castles uninhabitable and ruined by long neglect. Already in 1550 he represented to his aged uncle duke Henry the necessity for new buildings, "so that they should not so disgrace and expose them to ridicule".But the old duke was of opinion, that he had aided the existing buildings, and that he could not do more before the next harvest. Scarcely had John Albert splendidly restored the Fürstenhof at Wismar, than with his brother Ulrich he began farther rebuilding the castle of Schwerin,and those of Dömitz and Güstrow, with which were at the same time connected enclosing fortifications. To the most extensive works belonged the castle of Schwerin before its very recent transformation, already by the incomparable situation on a peninsula of lake Schwerin enclosed by a forest, now comminced by a Demmler in the style of Francis I, but supplanted by a new building by Stüler and Strack completed in the modern Berlin style, and in its most important parts consisted of structures of the 16 th century, among which those of John Albert added the most artistic importance. The art-loving duke caused to be employed here the same terra cotta ornaments that had already been tried at Wismar. After 1555 was executed the main portal with the double winding stair, and from 1560 was erected the castle church, w

which was of great importance in plan and treatment. As architect was named J. B. Parr, the brother of F. Parr, who built at the same time the castle at Güstrow for duke Ulrich, and who was frequently called also to the castle building at Schwerin for advice. -A third brother, C. Parr, was likewise engaged on both buildings, and also erected in 1572 the prince's throne in the castle at Schwerin. On the origin of these brothers Parr nothing is to be learned from the documents. That they were not north Germans already results from their letters in high German; but whether they were foreigners or came from upper Germany must remain unknown, though the baptismal name of John Baptista Parr may seem to indicate an Italian origin. That at this time John Albert also called Italian artists is frequently shown. Already in 1557 Hercules of Ferrara recommended to the duke an architect F. A Borno of Brescia, who was then taken into service and came to Mecklenburg with a number of Italian journeymen masons from Trient and an Italian brickmaker. Then however another Italian architect Paul had already begun the preliminary works. Even the electors of Brandenburg offered an Italian architect F. Chiaramella from Venice to the duke, to obtain from him advice and plans. By these Italians were handled the fortifications at DDömitz and Schwerin, for the Italians then were in high esteem in fortification, as soon afterward were the Netherlanders. Of the former magnificence of treatment of the castle only remained the numerous terra cottas, that had been employed for the great grotto lying next the garden. These are mostly male and female portraits of princely persons, to which are added also medallions with antique portraits, that are lacking in Wismar. Likewise lions, double eagles and other animals, finely conventionalized and enclosed by laurel wreathu like the medallions, are inserted.

The third of these great castles, that at Güstrow, is substantially yet well preserved, though now degraded to a penitentiary. After a fire in 1558 duke Ulrich caused it to be rebuilt by the architect F. Pass and completed in 1565. The north wing burned in 1586, when until 1594 a thorough restoration succeeded. At the south end of the neat and friendly city rises the very imposing building (Fig. 310) with its imposing masses, at the angles and in the middle picturesquely grouped by tall pa-

pavilions with flanking towess. Its architecture is entirely executed in stucco with an imitation of varied ashlar work, and differs in a striking manner from the terra cotta style of most other Mecklenburg structures, recalling by its forms and especially by the pavilions with their steep roofs and the numerous chimney caps the French Renaissance, while German customs are again considered by the high and boldly membered gables. The castle is approached from the west, where the deep m moat is bridged and was later domi ated by a projecting building erected by duke Gustavus Adolphus. The great gateway does not lie at the middle, but is moved sidewise into the western main wing, that extends to a length of 192 ft. with a height of 80 ft. It contains at each side of the gateway (Fig. 312) two large and almost square rooms 25 ft. deep, to which is added a t the longer south side a corner hall 30 by 34 ft. Both corner rooms are enlarged by polygonal corner towers, whose windows afford precious views of the surrounding lovely landscape with its fine meadows, groups of trees and clear lake reflections. From the principal building extends a wider southe ern wingand a north win of less depth eastward in form of a rectangle. Also the heights of stories differs in the north wing from those in the west and south wings; for while the ground story here measures 20 ft, the second 19 ft. and the third 18 ft.,the heights in the north wing are only 11 ft. in the second and 14 ft in the third. The southern is further characterized by a great columnar gallery in the ground story and in the upper stories are for connecting the rooms. It ends at the east with a great oval stair tower, that contains the wide and gently ascending main stair. But in the north wing o only in the principal story is made a smaller gallery of less depth. On the other hand one recognizes that on the front builing the main building was also accompanied by a gallery on great corbels. As in the buildings of that time, these galleries formed the sole connection of the rooms, since they always extend the entire depth of the wings. In how grand a sense the division of the upper story is also restricted throughout to a number of very spacious rooms and halls, is shown by our plan of the principal story (Fig. 311). The two halls of the south wing for a depth of 37 ft. have lengths of 53 and 58 ft. Like-

Likewise from the same Figure are recognized the numerous winding stairs mostly lying concealed in the walls, that make possible an independent connection with the exterior for yearly every room. It is the arrangement especially carried out with fine calculation in the French chateaus of the time.

That the building is not entirely preserved is easily recogniqed at the east end of the south wing, where the stair tower in its arrangement indicates a former extension of the structure. In fact this exists on an old cut, yet so that the second story terminates with a platform surrounded by balustrades. S Since these parts were completed by Wallenstein during his brief rule, duke Gustavus Adolphus caused them to be removed"lest the unworthy memory of Vallenstein should exist". To this part corresponded in the north wing, that now ends with a rectangular tower, a similar extension, that in its eastern end contained the chapel and was distinguished by a high round tower. The end of the court was formed by an eastern wing, that in 1/95 was declared ruinous and was removed. The still ever imposing effect of the court must originally have been truly grand. An important element in this impression is formed by the noble portico of the south wing (Fig. 313). In the ground story are four arches on Ionic columns of granite, bold and strong with axes 15 ft. apart, the portico about 15 ft. deep. All is held by iron anchors,the shafts of the columns by iron bands. In t the second story being twice as many columns that receive the entablature and frieze.

As already stated, the entire building is covered by stucco, whose treatment shows great care. The ground story has a bold rustication, taking pleasure in manw variations of ashlar forms. In the second story the rustication is more firmly graduated and is uniformly executed, finally in the upper story the smoothly finished stucco has a richer treatment by flat arches and colonnades, that acquires a rather fantastic unrest by heaping the colonnades on the high gables. The principal cornice with its freely grouped consoles gives an effective termination. All windows have segmental arches and by great proportions and imposing axial distances enhance the truly distinguished character of the building. But rightly has the architect opened on the south side by numerous windows close together, in order

to have the most possible advantage from the charming view of the landscape. The great hall there belongs to the most beautiful of its kind by the stateliness of the interior, abundance of light and freedom of location. What lends to the principal rooms of the castle a further special charm are the numerous deep niches and bay windows with their free outlook, which frequently animate the exterior. Pleasure in decoration has extended to the chimney caps of the roofs that are richly adorned by volutes and other ornaments. Also the numerous weathercocks on the roofs exhibit pleasing figure ornaments. On the eastern projection like a tower on the north wing there projects a balcony in the third story, that is ornamented by handsome args and an inscription. This states that duke Ulrich, after the t old house burned in 158-, rebuilt the same in the two next years. The date 1589 is read on a gable of the same wing. The d details of this restoration are marked by a more severe treatment by antique pilasters.

Finally what gives this majestic structure its particular importance is, that it possesses the most extensive, beautiful and notable stucco decoration to be found anywhere in Germany from that epoch. Already the rich stucco covering of the exterior, on masonry of specially formed bricks, exhibits in the well claculated varied membering and graduation the hand of a true artist. For example on the substructure dark colored horizontal rounds are inserted and framed. But indeed incomparable is the treatment of the interior. The ceilings and vaults of all halls and rooms, partly resting on columns, have a stucco decoration, that both by the variety of the divisions as by the beauty of the details is wonderful. In the richly varied forms of ceilings, cross vaults, horizontal ceilings and mirror vaults was offered the most welcome opportunities continually for new motives of employing subdivision and membering. For example the ribs are characterized as garlands of leaves, but with all richness is there recognized throughout the noblest moderation, and therewith a model tact in dragation from the simplest to the most magnificent. Especially beautiful is the execution of the ceilings of bay windows, but also the southwest corner apartment in the ground story is extremely magnificent. Even in the porticos and vaulted passages and the driveway

all is similarly decorated by stucco, even if plain. One cannot sufficiently lament, that such treasures in Germany are as good as unknown, while in full measure they deserve careful drawings.

The castle of Güstrow in its plan and ornamentation stands alone among the Mecklenburg buildings of the time, evidence of a foreign influence, that is to be referred to the personality of its architect. Other traces of a foreign art tendency are found in the cathedral of Güstrow in the magnificent tombs of the Mecklenburg princes, that occupy the northern wall of the choir. They were executed at the order of duke Ulrich by the Netherlandish master P. Brandin of Utrecht.from 1576-1586. The same master had already earlier together with another stonecutter C. Floris, evidently also from the Netherlands, had eexecuted several for duke John Albert in Schwerin. This first concerned in Güstrow a magnificent marble epitaph of duke Ulrich and his wives Elisabeth and Anna. The figures are wrought in white marble, and kneel together at a rich prayer desk, dressed in gilded state costumes, with a certain stiffness of pose, but conceived with the freshness of life. Truth and Faith as caryatids form the architectural enclosure and bear the farciful crowning cornice, on which are placed other figures of the Virtues. With this are magnificent arms and an entire genealogical tree, all this on a ground of black marble with many golden inscriptions and emblems. On the frieze are other reliefs, the whole of the highest richness. From the same hand is evidently the smaller epitaph of duchess Sophia (d. 1575). She reclines in prayer on a sarcophagus, Tuscan columns form the enclosure and support a Barocco cornice, on whose crowning appears Christ as Saviour. Besides at the east is the third great work dated 1574, a colossal genealogical tree of the Mecklenburg princes, indeed only in sandstone but richly gilded. Magnificent Corinthian columns enclose the whole and bear the entablature. This important work also shows the elegant parocco forms of the Netherlaud art of the time. All three epitaphs a are enclosed by an excellent wrought iron railing. Less imposing but of the same epoch and tendency is the pulpit executed in sandstone. Also in the parish church the pulpit, gallery and choir stalls date from the same time, even if by inferior

Besides such creations of foreign art, we find about the end of the epoch also a work of the native ornamental brick architecture in the castle at Gadebusch near Schwerin. It is the creation of duke Christopher, who in 1569 after many misfortunes had resigned the archbishop's throne of Liefland and had retired to his bishopric of Ratzeburg. With cultured spirit and mild sense he turned to scientific and artistic pursuits. To these is due the erection of the castle, that commenced in 1570 and was completed in the following year. As architect is named C. Haubitz, who had served as master mason on the buildings of duke John Albert, and after the departure of the brothers Parr was appointed their architect. This old native master returned to the earlier style and executed a work, that in its principal parts exists well preserved. On a hill supported by artificial retaining walls rises the castle as a structure of a single wing in a rectangle of imposing proportions. A projecting square stairway contains the portal and the access to the two upper stories. The exterior has plastered surfaces, b but on frieze, cornice and pilasters is entirely decorated by terra cotta. As on the castles of Wismar and Schwerin the frieze chiefly contains medallions with male and female busts of princely persons, also of Roman emperors within laurel wreaths as at Schwerin. All is well treated, even if not particularly fine in the figures. The general effect is again rich and splendid. On both portals, one of which leads to the stair, indeed with reference to the priestly character of the builder,are represented the fall into sin and salvation by the death of Christ on the cross. and the resurrection, all in terra cotta reliefs.

In the interior the mighty tunnel vaults of the cellar are first worthy of consideration, to which a dorr beside the main portal leads down. The stair to the upper story has pretty cross vaults with elegantly profiled ribs. It opens above in a great vestibule from which two ornamental portals decorated by terra cotta lead into the apartments. Gseat burned slabs with dolphins and other animals form the pilasters, which on freely treated capitals support a scroll frieze with dancing cupids. In the ground story the kitchen has a rich portal with medallion heads. In the rooms beside the kitchen are seen beautifully profiled beams, which support the ceiling on chamfered posts. Also a plain old tile stove with black glaze, resting on iron

still remains.

Also the city hall deserves mention ar a bold Barocco structure of 1.18 with a loggia on piers and rusticated windows. It is further proof, how soon everywhere here the terra cotta style was abandoned.

What character the castle buildings at Dargun have I cannot state from my own observation. Using parts of the former Cistercian monastery, duke Ulrich, builder of the Güstrow castle, already erected here after 1560 a princely hunting castle, and in 1590 the "long house" was completely arranged. The date of 1586 is read on one building, but the whole was only finished in the 17 th century, as it appears. It forms a great rectangle with a court about 130 ft. square, accompanied by galleries in the principal story. The imposing structure has its eastern wing adjacent to the northern transept of the church and extends the southern and the end of the western wing into its former nave. The principal entrance lies in the middle of the eastern with another in that of the western wing. Three great round towers flank the castle at the free corners; only where t the transept of the church adjoins is the tower omitted, satisfied by a little stair turret. The main access to the upper rooms is found in a winding stair in a tower, that occupies the northeast corner of the court. Of the artistic decoration of the building I know nothing to state; yet thus much may be conjectured from the drawings before me, that the eastern wing is the oldest and was the portion built by duke Ulrich. It exhibits in the ground and second stories arcades on widely spaced columns, but in the third is a gallery with thrice the number of columns, that receive the roof. This is just the form that occurs on the south wing at Güstrow. The other parts of the building with their heavy ang massive porticos on piers in the ground and second stories indeed belong to the 17 th century.

Lübeck.

In contrast to the province of Mecklenburg, where the entire architectural activity depended on the princes, Lübeck, the old and powerful head of the Hanseatic league, shows to us the art of a citizens' commonwealth. But one soon recognizes in approaching the city with many towers and even more in wandering through the streets, that its greatest days fall in the times of

the middle ages. Such grand monuments as the church S. Maria and the cathedral with its mighty pair of towers, as well as the other still numerous remaining Gothic churches as in no other city of the north German coastal provinces, with the sloe exception of Danzig, can now be exhibited. Thus it iccurs that Lübeck's churches show a higher degree of artistic development than those of Danzig, and that they were furnished with an even richer decoration of church monuments of all kinds.Whoever approaches the city from the west, surrounded by meadow lands, groups of trees and mirror lakes, and sees it with its seven great church towers and numerous smaller spires, surmises something of the former power of this free city, which at the head of the Hansa with its fleets dominated the Baltic sea, restrained Denmark, and gave the first impetus in northern affairs. The colation of the city several miles from the Baltic sea on the Trave, even accessible for sea vessels, offered the most favorable conditions. The site was chosen with special care, for it has the form of a peninsula, connected at the north by a narrow isthmus with the land, at the east enclosed by the Wakenitz and at the west by the Trave, on a hilly rising mround, that is defended by the water. At the few accessible points, the northern part of this oval plan of the city, a strong citadle and the still existing Burg gate enclosed the city. From this the principal streets extended in two principal lines, the Broad anf the King's streets, with a slight western diversion at the southern end, where they found their termination at the cathedral and the group od buildings belonging thereto. Numerous cross streets intersect at right angles these main arteries, all of short extent, since the greatest width of the city amounts to about half its length. The strong and still well preserved Holstein gate with its two towers here indicates the main road, which leads to the west over the adjacent province of Holstein and toward Hamburg. Where this street intersects the great aud lengthy artery of the Broad st., expands the broad rectangle of the Market, enclosed on two sides, north and east, by the buildings of the city hall. Here is the heart of the city and here rises the principal church S. Maria, with masses of dark bricks and the two colossal roofs of the towers rises high above the mediaeval gable of the city

hall. On the other side of the Market rises the church S. Peter, somewhat farther east is S. Egidius and in the northern part of the city is again the very imposing church S. Jacob, and near it the hospital of the Holy Ghost. Thus the chief parts are indicated in the arrangement of the plan of the city. A grand course filled by freedom and clarity is expressed in it.

The stamp of the most important monuments belongs chiefly to the middle ages and undeniably shows, that the 13 th and 14 th centuries denote the climax in the development of the power of Lübeck. Already in the 15 th century it receded; there is traced a relaxation in monucmental development or rather a change from church to secular architecture; for the Holstein and Burg gates belong to this time. With the beginning of the 16 th century we find Lübeck dominated by alliberal patricians, which was hostile and opposed to the course of the time. The Reformation, which found a general approval, was suppressed by the council with an iron hand. Citizens that went to Oldesloe to hear an evangelical preacher settled there, were punished by state reprimands, prison or fines. The preacher John Offenbrügge, who secretly came into the city to hold Lutheran worship in a private house, was cast into prison, and when he was finally freed at the urgancy of the citizens, he must be taken at once on a ship to Reval, whereby it pleased the monks to spread the report, that the devil had carried him away. A blind beggar was sent out of the city because he had many a Lutheran hymn on the street; a bookseller that sold the writings of the Reformer was cast into the tower; already in 1528 Luther's books were burned in the open Market by the jailer. But among the citizens the tendency toward evangelism had become so strong, that once during divine service in church S. Jacob, while the Catholic priest was preachiug, two boys sung Luther's anthem, "O God look fown from heaven", the entire congregation joined and the preacher was compelled to leave the pulpit. First when the council demanded from the citizens an extraordinary impost, the latter by their steady opposition compelled, that the evangelical faith should finally be emancipated, and soon after t the Reformation was completely established. But the obstinacy of the aristocracy was not conquered thereby. The bold attempt of Wullenweber to set up a popular rule and to enhance Lübeck's power again to the highest degree failed, and henceforth was

for a long time of material prosperity was no longer any political authority to mention. In these struggles we indeed have to seek the reason why in 1518 the church S. Maria in a zeal increased by opposition was adorned in the richest decoration in Gothic forms. But at the same time was connected with this, that the Renaissance only entered here late and played no permanent part. Yet some magnificent works remain from this later development.

The most important structure is the city hall. The oldest p portion is the great rectangle 150 ft. wide and 120 ft. deep, that lies on the north side of the Market and its south side abuts against the churchyard of S. Maria. Here is the Rathskeller with its mighty vaults; but the building itself is covered by three colossal gable roofs, that with their colossal brick gables rise above the later structures. Before this facade looking to the south was placed after 1570 the Renaissance portico, of which we yet have to speak. In the eastern part of this building lying next Breiten st. was formerly the great hall of the Hansa, occupying the entire depth of the building of 120 ft. by a width of 30 ft. To this main building was also added in the middle ages a wing adjoining the east side of the Market, the ground story forming a long portico in two aisles on granite piers, partly used as workshops for goldsmiths, later opened for the great advantage of the general effect, and again carefully restored. Two vaulted passages connect it with Breiten st., The southern portion formerly contained the city scales and before this about the end of the 16 th centurw was built the magnificen flight of steps next the street, which is a s show piece of the Renaissance. In the upper story was formerly the Lion hall 90 ft. long and 24 ft. wide, beside it being the vestibule of the so-called war hall, 36 ft. wide and 48 ft. l long. But the entire wing extends to a length of 15. ft.

For our consideration is first important the magnificent projection placed before the south side in 1570 (Fig. 314). The ornamental portico in 12 piers with bold and opening with rather depressed arches, was terminated above by three gables, the middle one carried higher as a dominating part. The composition is excellent, the membering rich and yet clear, but the figures show weak hands, and the entire work, however imposing it is and attractive is the effect of the beautiful sandstone material,

does not belong to the finest creations of the time, for example nowise equaling the city hall of Bremen. From the year 1594 then dates the magnificent flight of steps arranged on four p piers on Breiten st., an extremely picturesque composition executed in bold and rich forms, namely the separate ashlars adorned by star patterns, that were generally favorites in this late time. Farther northward, from the same epoch is a magnificent bay window in similar forms. Likewise the interior of the building was then richly adorned, particularly the war cabinet still sharing the splendid decoration of that epoch. On the marble fireplace, recently smeared with dark oil colors in a barbarous way, is read the date 1595. To the most beautiful in this kind belongs the paneling of the walls, in which combine carvings and inlaid work. Also the portal of the council hall is an excellent carved work. It dates from 1573, thus being connected with the erection of the southern arched facade.

Of the city buildings is then yet to be named the former arsenal from 159-, and near the cathedral. It is a vast though s simple brick structure with sandstone members, in the mixed style from the Netherlands, indeed in in size but not in the least in artistic treatment to be compared with the Danzig arsenal.

Likewise the private architecture of the city in richness of treatment is far inferior to that of Danzig; but the same ground principles are to be recognized in the plans of the houses. The ground story also forms here a wide and high hall, which obtains its light through great windows from the court, and has its entrance from the street in a great and high portal. Above the door of the house is now frequently placed a little room, that receives its light from the upper window connected with the portal. A little counting room is always separated from the vestibule. In the rear a richly carved stair leads to a gallery forming the access to the lower bedrooms and the upper stories. The facades of the houses almost without exception exhibit the plainest brick construction, recently almost always painted with oil colors. Simple stepped gables are divided by vertical bands and niches form the termination. Of the rich ornamentation by Renaissance forms with predominating use of sandstone, such as we found in Danzig, there is no mention

mention here. Bay windows have been omitted here as in the other Low German cities on the sea. Only when fine portals in the beginning Barocco styli are placed before numerous houses, does one seek to take account of the general tendency of the time. Caryatids, hermes statues of the Virtues, masks and garlands of fruits play a great part there. A show piece of this kind from the year 1587 is seen at No. 190 Schlüsselbuden, with two great terraces, above in a niche being a female figure between two reclining figures, all very long-legged and mannered. A handsome portal is there at No. 196, likewise adorned by figures, all surfaces being decorated by metal ornaments. A magnificent portal is there at No. 195 with figures of warriors and allegorical representations, and also here the figures are insufferably mannered. Such ornament is rejected by the portal at No. 194, but on the contrary there are repeated rich festoons of fruits and masks. Several of like character are in Fish st. One of the most luxuriant is already strongly overloaded and curved at No. 85; a very small one, merely decorated by rosettes and beads at No. 96; faceted ashlars with star patterns at No. 104, where exceptionally the gable of the house is decorated by vo,utes. The very lengthy figures are again found at No. 106. Extremely rich is the decoration of No. 107 by festoons and hermes, where also the upper parts of the facade have received similar ornaments, and at the middle of the facade is placed Abundance in a niche. Simpler in plan and treatment is No. 105. Several are also in Breiten st. No. 785 is adorned by masks,with fantastic richness. Still more stately with two fluted Ionic columns, their lower parts richly decorated, and with two figures reclining on the entablature at No. 819. On the contrary No. 793 has graceful metal ornaments on the surfaces, finely fluted Corinthian pilasters as an enclosure, interrupted by ashlar bands.

Entirely different is the great facade at No. 276 Holstein st. The portal belongs to the same species, is flanked by warlike attributes and crowned by figures of Faith and Love. Hence the saying (see text). All this as usual is in sandstore. But the facade itself is a show piece of Renaissance decoration in terra cotta, evidently some decades earlier than the portal, perhaps the work of G. van Aken and Statius v. Düren, since we

know that they settled in Lübeck. Double vertical bands consisting of ribbed rounds and resting on consoles with masks, divide the high gable and similar windows enclose all gables. But the different stories to the top are separated by bands with medallions in terra cotta, that are allied to the works in Wismar, Schwerin and Gadebusch. Unfortunately a later pedantic addition has injured the original purity; but in any case the facade is very interesting on account of the use of a developed terra cotta style. Similar works also occur twice in Wahm st.

Of the richness of decoration that formerly distinguished the houses of patricians, certain remains give evidence; the most splendid is the hall in the House of the Merchants (Fredenhagen's room), whose paneling in oak, linden, walnut and elm woods belongs to the noblest of the time (Fig. 315). Coupled Corinthian columns with richly carved shafts support an entablature with elegant scrollwork on the cornice, above being a series of doubled atlantes and caryatids, that therminates with a second no less richly decorated cornice. The panels of the wall below exhibit an imitation of bold stone arches with insertions like tabernacles within them, above being inlaid alabaster reliefs, certainly Netherlandish work,all most richly sculptured. The upper part of the wall is decorated by paintings in gold frames. The ceiling shows richly paneled work w with beams, boldly divided and elegantly carved.

Some Valuabel works are then found in the different churches of the city. Noteworthy is first the great equipment with brass grilles in church S. Maria, which encloses the entire choir a and the numerous chapels as well as the font. All date from 1518 and still substartially exhibit the elements of the Gothic style, but still in an alteration, not to be taker without the influence of the Renaissance. This is itself found with its ornamental forms then, though quite isolated, on the beautiful tomb plate of G. Wigerinck, deceased in the same year of 1518, also a bronze work. Much inferior was here the stone work about the same time, for example on the tombstone of C. and J. Tidemann in the choir aisle of the cathedral, stumpy figures in a plain enclosure by corinthian half columns, the shafts fluted above, adorned by ornaments below, certainly made after the middle of the century. Wood carving and cast metal here remain

the preferred arts. The first is particularly on the magnificent organ of church S. Egidius, as well as on the rood screen executed in 158/, whose winding stair rests on atlantes, and no less appears on the masterly clock of church S. Maria from 1562. On the contrary the organ in the same church is a likewise magnificent work of the late Gothic epoch, contemporary with the other equipment of the church executed in 1516-1518 by master B. Hering. Likewise the choir stalls of the church exhibit wonderfully rich and noble treatment, the panels being arabesques of the finest taste and full of imagination. Two r richly cased organs also has church S. Jacob, indeed one of 1504 and the other of 1637, but also these have still predominating Gothic forms.

What bronze works exist in Lübeck's churches exceed all ideas. The incomparable magnificence of the numerous grilles in church S. Maria, which indeed chiefly still belong to Gothic, was already mentioned. I do not have to repeat here all other works of the earlier Gothic epoch; but indeed of the noble bronze g grille of the Brewer chapel from 1636, divided by columns, hermes and caryatids, already very Barocco, but extremely spirited and elegant, also of masterly technics. Splendid chandeliers are found in church S. Jacob , even finer are the chandeliers, sconces and grilles in church S. Peter, dating from 1621, 1639 and 1644, full of imagination and charm, decorated by climbing and playing cupids. Also church S. Egidius and the cathedral are furnished with similar chandeliers. I select here only the most important; the abundance still existing deserves more thorough consideration in a statistic representation of the Renaissance works of Germany.

Lüneburg.

Lüneburg is a repetition of Lübeck at a smaller scale; yet the city has importance, since it indicates the southern limit of Low German brick architecture. Already it ceases in Celle and gives place to the middle German half timber construction of the Hartz region. In the mediaeval epoch and even in the f first half of the 16 th century the dry Low German brick construction here dominated all similar architecture. The houses of the citizens are narrow and high with simple stepped gables. Bay windows here occur as little as in Lübeck or Danzig; only twice are quite unimportant half timber bays placed before the

ground and second stories; an influence coming from the cities of Hanover. With the 16 th century the Renaissance is adopted in these buildings, but some differently from in Lübeck. Just as there the facades are divided by these obliquely ribbed rounds, the window recesses and the vertical bands are thus bordered, and likewise the friezes and medallions that separate the stories. The friezes must now receive panels with terra cotta reliefs, that however are not executed in most cases. On the contrary in the medallions are usually found contemporary portraits, arms and the like in colored glazed terra cotta. If the entire frieze is regarded as decorated in this way, then must the facades, which are now rather gloomy from the d dark tone of the bricks, must have had a magnoficent effect. The chief example of this kind is the great gable marked 1548, that dominates and terminates the long perspective of the street Am Sand, marked 1548. The enclosing rounds with their oblique ribs almost give the impression of laurel wreaths enclosing the members. The ornamental medallion heads, arms and representations of figures, boys on dolphins, Samson with the lion or with the gates of gaza and the like are treated with full life. Also the little facade beside it has received the same ornamentation. Another somewhat earlier example of 1543 is presented by the facade on the mint at No. 9 . The colored glazed relief medallions with contemporary portraits are dry,but are executed with animation.

Somewhat later appears a change in the style of these terra cottas. Instead of flat reliefs ornamented in colors occur strongly projecting bands in the boldest high relief, but now receive no glazing. The picturesque style gives place to one with more relief. A characteristic example of this kind is offered by a house of 1559 at No. 30 Bardowiker st. with very well treated heads in relief; from 1560 is the house at No. 1 Market, where these heads and arms are executed in sandstone. In the middle is a pretty Barocco shield supported by angels. About this time cut stone construction also enters eyd finds employment, particularly on certain show portals, evidently after the precedent of Lübeck. Thus on the house at No. 2/ New Sülze. Another at No. 30 Great Bäcker st. is enclosed by Corinthian columns, whose shafts are covered by metallic ornaments on the

lower part. But the show piece is the council's dispensary at No. 9 of the same street, where the portal is flanked by hermes, that hild medical vessels and have richly decorated shafts, above being an arch with masks and festoons with two seated f female figures in the spandrels. The portal has unusual height after the model of Lübeck.

In a characteristic way the different art epochs are expressed in the city hall. It is a mixture like that of Lübeck, gradually enlarged by new additions in several periods. Substantially dating from different epochs of the middle ages, it externally is without a grand general effect, and the principal facade on the Market with its arcade portico and the piers ornamented by niches with figures bear the charcater of a late restoration. There is read:-"Built in 1720, restored in 1763". More interesting is the interior, which in part received magnificent decorations in various epochs. Still completely Gothic is the hall covered by a wooden tunnel vault, that by its painted glass, its beautiful floor tiles, in which are still seen the openings of the hot air pipes before the seats of the councillors with their metal borders, with polychrome paintings on the ceiling, and the entirely preserved paneling of the walls, with its cupboards and the seats of the councillors making an incomparably harmonious impression. The latter belong to the Renaissance and with their inlaid wood mosaics were executed in 1594. The paintings on the ceiling are treated in the spirit and forms of the school of Cranach. At the entrance of the hall two unequal segmental arches on bold round columns form a sort of vestibule. In the vestibule is a magnificent iron grille executed by H. Ruge in 1576, without any fantastic element, only adorned by beautifully conventionalized flowers. The room at the right of the entrance exhibits good wooden paneling of 1604.

The pride of the city hall is formed by the council hall, artistically decorated by Albert of Soest in 1566-78, that surpasses all that the German art of carving has ever produced. On it is read:-"Executed by Albert of Soest. First the cupboards and the seats of the councillors are most richly ornamented by graceful reliefs from Biblical history. There are seen the last judgement, Moses punishing the people, with the statuettes of

Moses, Aaron and Joshua, all executed at the smallest scale and with high technical mastery. Simpler is the covering of the w walls as well as the coffered ceiling with its gilded rosettes. The artist has reserved the principal effect for the architecturally prominent parts. Already the frieze with the masterly little heads, that project from the scrolls, belong to the most precious of their kind. But the greatest magnificence is developed on the four doors. The two first are simpler and are flanked by hermes and caryatids, crowned by scenes in relief rich in figures. A third door also has caryatids and similar ornaments in relief. But all are surpassed by the fourth door, before which occur entirely perforated piers as supports of the entablature, that are made in inconceivable richness with volutes, masks and hermes, containing at the middle niches with statuettes of warriors, then again enclosed by piers, that again exhibit on pedestals with sportive cupids little statuettes of the Virtues beneath canopies, supported by genii. Above rises in mediaeval style a high canopy and superstructure with rich use of perforated Gothic windows, buttresses and finials, that again is furnished with the tiniest figures and all conceivable elements of Renaissance ornamentation. The whole presents an expression of the greatest luxuriance, full of amazing imagination, that P. Vischer also employs on S. Sebald's shrine, except that all is overloaded here and dominated by an inferior feeling for form, but in any case is developed in astonishing technics with the fineness of a miniature. To this is added great reliefs over the portals, from Biblical and Roman history, which close with a represertation of the last judgment.

Yet should be mentioned the unusually large princes' hall, with portraits of princes and princesses painted on the walls in the character of the 15 th century, also on the beam ceiling with paintings, busts in medallions and ornaments of the late time of the Renaissance. Five mediaeval chandeliers with figure ornaments and a sixth in severe Gothic style light the hall.

To the greatest treasures belong the silver cabinet of the city hall, a perhaps incomparable collection of show vessels from different epochs od Gothic and Renaissance, now in the museum of art industries at Berlin. Of special importance for our consideration are the noble goblets, that exhibit the entire

diversity of the Renaissance in elevation, ornamental forms and figure decoration. The mint goblet of 1536, the gilded goblet of 1538 an ell in height, another of 1562, also another of 1586 two feet high, a smaller one of 1586 and a very large one of 1600, may be briefly mentioned here as the most important. But to the noblest works belong the two silver dishes with the arms of the city, with foliage bands at the middle and edges and adorned by small portrait medallions, and finally the washing basin 2 feet in diameter from 1536.

Some things are yet to be stated concerning the church S.John. From 1537 is the painted epitaph of a noble v. Dassel with rich crisped plant ornament, the whole rather immature in forms and characteristic of the first appearance of the Renaissance in these regions. In elegantly treated Renaissance are the choir stalls, whose foliage bands with little heads in relief recall the work in the city hall, even if not with the same perfection. Yet the work seems full of spirit; only the caryatids and atlantes show the slovenly style of the epoch. Also the parapet of a gallery is executed in similar carving of the same time.

There is still the fountain on the Market before the city hall, a metal basin with little representations and figures, to be mentioned here as a work of the early Renaissance. Only the lower cast iron basin belongs to a modern restoration. On the column is a little petty and very droll Diana with bow and arrow in a straddling pose recalling one of Dürer. The date if 1530 has nothing improbable.

At Hamburg the devastating fire of 1842 left remaining very little ancient, however picturesque are also the inner parts of the city with their houses with high gables recalling those of Holland. As one of the few still existing examples of the energetically treated secular architecture of the Renaissance, we give in Fig. 316 a gabled house in Great Reichen st., on of those facades, whose halls as well as all members of windows and portals, cornices and pilasters, consist of sandstone. The low proportions of the stories give a rather stumpy appearance to the pilasters, but the dry forms, the clear division and m membering and the animated treatment of the gable with its boldly effective niches, its Barocco carved volutes and vertical pyramids (the latter restored in the drawing) make a good imp-

impression. A stately gabled structure of similar arzangement is the so-called Kaiserhof of 1619, likewise with energetic antique systems of columns, also decorated on arch spandrels and other surfaces by freely treated sculptures. Another no longer existing facade with richer treatment at least is preserved in a representation. Two of the elegant stone wash basins are still to be seen, that important houses did not fail to have in the vestibule. Finally must be mentioned the tower of church S. Catherine on account of the beauty of proportions and the charm of its finely curved outlines.

Bremen.

Very much richer are the spoils in Bremen. The development of the city offers much resemblance to Lübeck. We find here as there and already after the time of Charlemagne a bishop's seat, under the protection of which the city ever developed more strongly in the middle ages, until in a contest with its bishop it gradually attained independence and even greatly flourished as a member of the Hansa. But while in the beginning of the new period the reactionary council of Lübeck,long and obstinately suppressed the Reformation, Bremen merits the undying fame first among the Low German seaports, of having adopted with devotion Luther's theories, and by its zeal in the Smalkald league, and by high-minded stability after the battle of Mühlberg, substantially contributed to the saving of Protestantism from destruction. In architectural design of the city as in Lübeck is expressed its twofold nature; but while there the centre of the spiritual power of the middle ages occupies an isolated position at one end of the city, here the mighty structure of the cathedral stands in the heart of the city, opposite the proud building of the city hall, and the court of the cathedral with the market place in their connection give a view with grand effect. In extended length as again at Lübeck, the old city stretches along the right bank of the Weser, while only later the left baok was occupied by the new city.

The Renaissance also first appeared here late, but it blossomed magnificently in the grand structure of the city hall (Fig. 317). The nucleus of the building was a creation of the middle ages, erected 1405-1410, a vast rectangle animated at the southern end by the portal anf three high windows with pointed

arches. To this simple Gothic building was added in 1612 the magnificent facade of the east side with its arched portico, the strongly projecting bay and the gable at the middle, and the colossal high windows of the upper story. On 12 Doric columns rests the portico extending the entire length of the building, whose Gothic ribbed vaults rest on rich consoles in the wall. In the second story is found above the portico a balcony enclosed by a perforated balustrade, broken at the middle by a projecting bay, but connected with this by doors. The former windows were doubtless pointed in the upper story but were changed into very tall rectangular windows, crowned by alternating circular and triangular caps. The termination of the whole is formed by an elegant sculptured frieze with boldly treated consoles over which is an open balustrade with little pyramids and statues at the corners. Then rises above at the middle the high gable of the building with a smaller roof gable at each side. All these additions are made to the brick nucleus of the building in developed ashlar construction.

The composition must already be designated as a masterwork of the first rank, and thus the development entirely belongs to the most perfect, that we possess in Germany in this Renaissance style already transformed into Barocco. The beauty of t the proportions, the masterly treatment of the architectural members, and the refinement in their improvement for example far surpasses the facade of the Lübeck city hall, indeed in the spirited use of sculptured ornamentation it must make the Frederic building at Heidelberg seem inferior. All surfaces a are covered by sculptures, in the spandrels of the arcade arches are figures of antique deities and allegorical personifications; but before all masterly is the great frieze of splendidly animated fanciful marine creations, echos of those famous antique forms, whose invention finally is referred back to Scopas. A stormily agitated life speaks here in power and boldness, as the most striking expression for the seaport located in the vicinity of the sea. This rich ornamentation acquires enhanced splendor on the bay and roof gables, combining there with the colonnades, hermes and all the fanciful Barocco forms of this lururious time. To this is added, that the figures here employed to such extent are in great part by very skilful hands,

so that the execution scarcely is inferior to the design. According to all this, the otherwise unknown master of this building, Lüder of Bentheim, must be reckoned with the most prominent artists of our late Renaissance. On the contrary, the statues from the middle ages retained between the windows are without high art worth.

In the interior the ground story consists of a hall, whose ceiling rests on simple wooden posts. Only one portal with bold and rich carvings is to be mentioned here. By an elegant winding stair carved in wood one passes into the upper hall, that comprises the entire area of the building, 140 ft. by 45 ft. wide and about 30 ft. high. It has a wooden ceiling painted in Barocco forms, around on the walls being paneled, benches in the widths of the windows occupying the window niches 5 ft deep and with beautifully carved backs and ends. At the inner longer side of the hall is seen a doorway to an added sessions room, decorated by cupids and acanthus scrolls in simple early Renaissance, executed in 1550 according to an inscription. Besides in the same wall are two rich Barocco portals. But the greatest magnificence is developed on the wooden winding stair marked 1616, and that leads to the upper sessions room placed in the bay. Here all is lost in carved ornaments and figures, and especially the portal externally and internally is of the utmost conceivable luxuriance, before it being a figure of Hercules on a column. It is the brass music of the beginning Barocco in its most enthusiastic fortissimo. The little hall itself has excellent paneling with rich pilasters. Likewise the lower sessions hall exhibits a finely carved doorway. Besides the wood carvings in the city hall at Lüneburg these works are the most splendid creations of the German art of carving in t the Renaissance time.

Of the other buildings in Renaissance the first to bo mentioned is the Schütting of 1537. A building entirely constructed of ashlars, with one simple stepped gable and Gothic finials set diagonally, the other constructed in good Renaissance with pilasters and arches with medallions in high relief; crowned by volutes, one of which ends with lion's claws, on the gable being a statue. These parts must be placed about 1560. On the contrary the facade with its two rows of very tall windows tr-

triply divided in height, and coupled in width with depressed late Gothic curved arches, would belong to the fisst half of the 16 th century. A balustrade in Elegant Renaissance forms makes the termination; above it at the middle is a roof bay window with the representation of a ship in relief. Otherwise the building mentioned with coupled rusticated pilasters, volutes and pyramids of sandstone. Likewise the two portals in bold rustication and the ashlars with star ornaments are of sandstone. The coupled windows have a pretty shell crowning. The whole is simple and skilful. Somewhat richer is the same style repeated on the granary of 1591. Also here are combined bhick and cut stone; the windows show the same treatment, the ashlars are of richly ornamented,, the enormous and high gable is adorned by volutes and pyramids, and the windows show the same treatment in brick and cut stone.

The same style is found on the house at No. 14 Langen st.; the gable is also Barocco and curved. Unfortunately these houses are mostly painted with oil colors, whereby the rich color effect in the contrast of the brick with the sandstone is destroyed. For example this appears also on the house at No. 9 Market, especially graceful in proportions, the ashlars with the favorite star ornaments, the crowning pyramids on grotesque masks. On the contrary entirely intact is No. 169there, where in spite of the late date of 1651 the same elements in composition and ornamentation. To this was added a bay window, that indeed was later changed into Rococo forms. The uppermost crowning of the gable is formed by a beautiful wrought iron flower. A similar one is often found used in the same manner. A stately brick facade, but with sandstone erclosing the windows and with a bay window likewise of ashlars, that however only extends on the ground and second stories, is seen on No. 127 Langen St. The same simple sort have the Nos. 124 and 126. A great gabled house of brick but with stone members, that show throughout rich sculptured decoration is at No. 112 of the same st. The same mixed system, even if not with the full richness in sculpture is also there on No. 16. Then sometimes occur facades that like the Danzig houses are entirely constructed of ashlars. Thus the narrow and high gabled house at No. 13 Langen st. with two symmetrically arranged bay windows. All is in

luxuriaot Barocco forms, unusually energetic and with columns, hermes and sell work, decorated by strongly curved vloutes. It bears the date 1618.

If we draw a parallel for these three seaports, whose private architecture belongs to late Renaissance, then Danzig shows the richest bloom and the most complete adoption of cut stone construction introduced by the Renaissance. On the contrary Lübeck adheres to its traditional brick facades and contents itself with giving them a contemporary decoration by magnificent portals of sandstone. Finally Bremen assumes a middle position, when it brought into use three different systems; the brick facade with sparing use of cut stone in cornices and architraves of windows; the same construction with more complete a and indeed very rich treatment of all members in ashlar construction; finally pure cut stone facades in certain examples. Moreover Bremen is the only one of those cities, that sometimes employs the bay window on private buildings. It probably brought this from the same place whence was obtained the sandstone for its buildings; from the region of the upper Weser.

That ashlar construction was entirely chosen for the city buildings, we have seen already. The finest example of this kind is the former guildhall of the grocers, now house of industry near church S. Ansgar. It is a vast and fine structure, whose luxuriant forms already betray the 17 th century. Two colossal gables are connected by a balustrade and rise on the wide facade. In the middle of the high ground story almost opened by great hriple windows is a portal with Corinthian colums, richly adorned by figures, all being painted and gilded. The upper story has nearly as high windows of similar arrangement, such as were intriduced into our northern cities from t the Netherlands. Two deep friezes are entirely covered by masks, volutes and figure sculptures, likewise painted and gilded, terminating both stories. The gables finally by their niches, statues and curved volutes exhaust all the forms of this luxuriant Barocco style. The slender pyramids placed on the different steps are all crowned by wrought iron flowers. The fanciful magnificence of such outlines surpasses even the richest gable compositions of the Gothic epoch, but is based on the same esthetic need in spite of the diversity of the forms. Likewise

the gable of the side facade is similarly treated. The great building has experieoced a careful recent restoration externally and internally. In east Friesland is particularly Emden, that presents valuable results for the Renaissance. The neat place with its straight streets, brick houses, numerous canals, bridges and locks completely produce the impression of a Dutch city. By its favorable location , rich and flourishing early, it erected in 1574-1576 its stately city hall, which likewise shows the influence of the neighboring Netherlands (Fig. 319). On the main front entirely built of stone, it has in the ground and upper stories that close series of high windows divided by stone mullions, that are derived from Holland. Above rises a half story with a gallery extending on consoles around the entire building, a motive repeated somewhat later on the city hall at Antwerp. The principal street extends through the middle of the building, which is then characterized as a passage by an arched portal projecting somewhat. This is effectively terminated by a balcony connected with the principal story. A roof gable richly ornamented by arms and figures also marks the top and middle of the facade; above rises from the high hip roof a square wooden tower, with an octagonal story above and again over this being a belfry and a slender lantern. From the gallery of the tower is enjoyed a magnificent view over t the widely extending marsh lands and the mouth of the Dollart in the sea. The entire imposing structure has the facade of a ashlars, at the rear is built of brick; only the upper gallery as well as the clock and bell tower are made of wood. The fine ornaments sculptured on the roof gable at the middle show a skilful hand. Here also the wrought iron flowers play a part as finials.

The actrance to the upper stirn lies in the little ornamental portal beside the great gateway. It has a boldly carved door and a lion's head as knocker. The stair exhibits net vaults w without ribs, but divided by cross arches, that rest on pretty Renaissance consoles. These like the cross arches and the railing gleam with gold and colors. In the angles of the stairway is twice placed on an elegantly treated console a small case with glass door as a lantern. The upper vestibule is now whitewashed and only has some old paintings with boldly carved frames

and an ornamental brass candlestick as a light. The beams of the rough board ceiling rest on handsomely decorated consoles. In the adjacent anteroom is seen a finely carved cupboard of that time. The sessions hall is entirely modernized, particularly the interior no longer of importance. But worth seeing a are several fine silver Renaissance vessels; a dish for fruit, wash basin and pitcher, three splendid goblets and a beaker shaped like a ship. A stair at first of stone and then of wood leads to the third story, whose entire space is filled by a g great collection of old and in part artistically valuable weapons.

A massive structure of the same time is the bridge, that extends over the river in the axis of the city hall, built with five arches of brick, but decorated by rich arms and garlands of fruits and masks in sandstone. Also the New church is a building of the same time, also of brick with members of sandstone, especially the round arched windows that exhibit Gothic tracery. The building is arranged in cross form with high and simple gables, of tolerably sober appearance.

A noteworthy Renaissance work is possessed by the juite unimportant Great church of S. Cosmas and S. Damian. It is the monument of count Enno II of east Friesland (d. 1540), executed in 1548 and also by netherlandish artists. The marble figure of the deceased lies on the sarcophagus, is already quite modern and much restored; but extremely original appears the enclosure of the chapel. Elegant Doric colunms alternate with fanciful hermes, that have lions' heads, and whose feet project as from boxes; forms with more frequantly occur in French and Dutch Renaissance. Between are smaller divisions by hermes and caryatids represented alternately with the most elegant little Ionic columns. The pedestals of the great colunms and hermes are decorated by mourning figures. Finally are seen above in the five tympanums and the frieze the entire funeral, the procession of the mourners with the bier, the hearse and the retinue of mourners in finely executed reliefs. It is as if one actually saw one of those princely funerals of the time. At the middle is then constructed on pilasters a canopy with temple pediments. Inside instead of caryatids are only rows of Ionic columns with elegant flutes placed before the structure. The upper canopy is here supported by two watching warriors.

the whole bears throughout the stamp of French-Netherlandish art.

Somewhat less rich is Oldenburg; yet the older parts of the castle marked 1607 on the northeast plinth, afford an unimportant remnant from this time, that however is full of character and differs from the later additions like a barrack. It is of two stories to which is added a third story at the middle. The wide triple windows crowned by broken gables are enclosed by by hermes and Barocco curved architraves. The angles of the building exhibit richly ornamented ashlars, a balustrade forms the upper termination, above which is a later transformed mansard roof and finally a tower with domed top. The whole is not pure and not distinguished, but is still effective (up to the late great tasteless pilasters in the middle).Allthese buildings yet have a rather individual fullness of life, hence the fresh and attractive impression. The building was built anew by count A. Günther, who in 1603 at the age of 23 years began to reign, when in 1606 he returned from a journey to the imperial court at Prague and from thence through Austria and Italy, and found the old castle too wretched. The architects were an Italian A. Speza of Rome, but who left during the erection, a and G. Reinhardt, architect of the duke of Mecklenburg. The b building was completed in 1616 and received the approval of contemporaries on account of the "many convenient rooms decorated by artistic paintings".In the archives at Oldenburg is found an explanation of the "ingenious emblems and elegant figures in the great hall". For example there is said of the Virtues:- The maiden on the right side pours from a pitcher into a beaker; thus also a prince to whom God the Master has given the means not to spare money and property, but gives t them freely ---. The youth in armor with a naked sword and a burning lantern, behind whom is a goose and a crane on his head, denotes, if like Hannibal before the gates, and now would hold a banquet on the Capitol by your princely grace, so may also your grace ever be found vigorous and prepared". Of this hall no vestige remains, and even in the plans at Thura it cannot be shown.

To the same times belongs the city hall, which bears the date of 1635. It is a modest building, that however in the three h high Barocco gables of the facade and the side gables as well

as the rather pretty portal, decorated by figures, gilded and painted arms, is shown as attractively represented. Magnificent are the fanciful waterspouts with their dragon bodies.

The conclusion may be that one of the most noteworthy monuments that the German Renaissance has produced is tte tomb of the deceased Edo Wieneken who died in 1511, erected by his daughter Maria in 1561-1564 in the church at Jever (Fig. 320). He was the last head of the three Frisian provinces, which freely chose the first noble of the name name and family as their ruler about the middle of the 14 th century. The monument was neglected for a long time, then was carefully restored in 1825 by O. Lasius, and consists in its nucleus of a marble sarcophagus adorned by fine arabesques, on which the deceased is represented in full armor, reclining with folded hands. At the head stand female figures with shields, one bearing the arms of Jever and the other the inscription. The whole rises on a high marble base like a sarcophagus, whose covering slab of black marble is supporte. by six statues of Christian Virtues, four of which were recently restored. Six figures of mourning children with reversed torches are placed rather behind them. The lower sarcophagus is adorned by an alabaster frieze with representations from the life of Christ and beneath is a second frieze with scenes from the Old Testament. Finally six small reclining lions are placed on the lower marble steps. This magnificent monument is now enclosed in an octagonal domed chapel structure lightly constructed of oak, that forms an independent tomb chapel in the choir of the church. The lower story is surrounded by eaight deep arches in the form of tunnel vaults, which externally rest on short banded Corinthian columns with attached atlantes. Open balustrades, the external formed of ornamental balusters and the inner of caryatids, enclose t the area. Through the wide arches the view of the monument is open at the sides. Above the inner piers rise eight other supports as an upper story, that again opens with eight wide arches and has a magnificent star vault as ceiling, adorned by foliage in carved work. Like an airy canopy with atlantes and c caryatids at the angles and terminating with a rich cornice with consoles, is crowned the entire structure. On the four principal sides it bears Barocco gable projections, at the

front the figure of the Crucified One, above it being God the Father and the dove of the Holy Ghost, on the three others are Moses, Peter and Paul. If all this is taken from the Christian faith, on the contrary the angle figures of the canopy are named Mercury, Venus, Jupiter, Minerva, Saturn, Courage, Mars a and Luna. No less woyderful are the angle figures of the lower story, likewise alternately male and female, designated as Rhetoric, David, Dialectics, Solomon, Music, Josiah ?, Memory and saul. All figures and columns are in white coloring. The architraves over these figures exhibit friezes with reliefs of very remarkable character. They commence as on the tomb at Emden with the representation of the funeral procession, where beneath the sarcophagus walks the faithful dog as a mourner; then come fanciful bands of wallriors, fauns and satyrs, combats of knights, finally all sorts of fanciful forms, monsters, grotesques and the like. Further all soffics of the vaults are ornamented in their coffers by carvings, which exhibit a wonderful wealth of inventiou. The entire work was certainly executed by Netherlanders, and is one of the most magnificent and most original of its time.

Of similar richness is the carved wooden ceiling, that adorns the hall of the castle at Jever,; a further proof, that also on these remote shores the love of their time for magnificence required artistic expression.

Schleswig-Holstein.

The monuments of this northeast province have been passed o over with entire silence in this day of research in art, with the sole exception of the Brüggemann's altar in the cathedral at Schleswig. The blame of this in the first line rests on the country itself. Until the most recent time, nothing has appeared there to throw light on the old native monuments, and in c consequence of this indolence must the opinion continue, that the country contains no treasures of this kind. For among German provinces none has been so entirely indifferent to its old monuments as Schleswig-Holstein. Doubtless this was one of the many wrongs suffered by the land through its long political hybrid conditions. First by the war for freedom in 1864 this efficient race was forever united with the mother country, it began to rule itself, and after by Professor Thaulow it had

already won the merit of saving many works of art from neglect and removal, there first began local investigations busied with the still remaining monuments. I can now by means of contributions from thence, for the first time make the attempt to characterize the relation of Schleswig-Holstein to the Renaissance. But before all are required still more thorough examination of the archives to obtain a firm foundation for the consideration of the art.

In fact Schleswig-Holstein is nowise poor in Renaissance works, for if it can exhibit no elevated creations of archotecture, the country abounds in the interiors of its numerous churches in magnificent monuments of architecture and sculpture in wood, in which it perhaps occupies a place in the first rank of all German provinces. Even greater was the equipment of the houses of citizens and even of peasants with all sorts of decorated house furniture, carved cupboards and chests, painted tile stoves, glazed floor tiles, richly colored painted glass, artistic vessels and table ware in silver, bronze and pewter. Since nature failed to supply the province with stones for building, and because the sense of the people rejected a richly developed brick architecture in the style of that of Mecklenburg, the artistic requirements were exclusively directed to the internal equipment of churches and houses, therein quite properly following the course of the German north, that on account of the rawness of the climate preferred to retreat into a comfortably arranged home. The historical conditions of the country favorde just at the time of the Renaissance a splendid flourishing of art. Before the unfortunate participation in the thirty years' war the province had suffered no hostile invasion for nearly a century since the feud of the counts (1453-1536). In this long time of unbroken peace it had reached a high degree of well-being. The dukes of the house of Schleswig-Holstein-Gottorp were mostly zealous promoters of the sciences and arts, and particularly distinguished themselves, Adolf (1544-1586), John Adolf (1590-1616), and Frederic III ((1619-59),by their love of architecture. Among the nobles of the country were especially prominent Henry v.Rantzau (1526-98) by his elevated merit for the culture of the arts. He had studied in Wittenberg, had become acquainted with the commerce

of the world at the court of Charles V, and was then appointed magistrate of Segeberg and governor in the Danish portion of Schleswig-Holstein. As a statesman of foresight anf experience he cared for the material and intellectual prosperity of the province. He even wrote a description of the Cimbrian peninsula and published a statement of the war of Dithmarsch. He developed particular zeal in the erection and adornment of his castles, namely of Rantzau, as he then generally spent great sums on monumental buildings, with the expressed intention to ensure immortality to his home. Likewise by the duke and king Christian IV (1588-1648) were erected numerous prominent buildings in the country. But at the same time that participation of this prince in the thirty years' warbegan the misfortunes of the country, that had to suffer frightful devastations by the imperial army and even more by the Swedes, so that a brief time sufficed to destroy all architectural monuments that arose in the peace epoch, even to the few not apparent remains. An English colonel Monro, that in 1627 was sent to the aid of the king with a body of Scotch troops, said of Schleswig-Holstein:- "The country was full of blessings and swam in abundance; the nobles loved like the high nobility in England, the citizens like our lower nobility; but within six months destruction came upon the land and all wealth was gone". What the thirty years' war scorned, later vanished in the war between Sweden and Denmark, and in the feuds of the dukes of Holstein with the last power.

Thus it has occurred, that no single well preserved great architectural work from the time from 1550-1650 is now found in the duchies. The few architectural remains that have been preserved here and there on castles like Gottorp and Husum, on t the city hall at Glückstadt, on the court dispersary at Kiel, give but a poor idea of the former conditions. According to the illustrations in L. de Thurah's Danish Vitruvius, all these buildings bear the character of the same Dutch architecture, as found in the cotemporary monuments at Copenhagen, for example the Bourse and castle Rosenberg, and as are known to us on Danzig buildings, namely the arsenal. Especially picturesque was the castle at Husum begun by duke Adolf in 1574 with its high curved gables, its polygonal stair towers and the mighty

square principal tower. Also the later erected castles bear t the same character. The castle at Sanderberg was an entirely plain building without detali forms, only distinguished by very strong angle towess. Also the citizens' private architecture of this time has left scarcely traces; yet it results from certain remains, as for example from the boldly carved wooden corbels on a house opposite church S. Nicolai at Kiel, that a very characteristic half timber construction probably often came into use on residences. The plain Dutch brick architecture is s seen in artistic and characteristic treatment on the houses in Husum, but especially those at Friedrichstadt, a city founded by Dutch Remonstrants about 1624, that by its regular plan recalls the contemporary cities of Freudenstadt and Hanau. Of the four regularly distributed churches but one was left by t the bombardment of 1850.

If all this is little satisfactory, yet the description strikes quite other sides, if devoted to the consideration of the internal equipment. Here is the centre of gravity of what Schleswig-Holstein has undertaken in our epoch; by its creations in art industry it assumes an honorable place in the history of German art. Before all is this true of woodwork. One recognizes those rightly, as stone architecture is an art derived from the Renaissance, but by poverty of materials of the country it always remained foreign, while the truly German technics of wood dominates the field as exclusively as elsewhere. And that is always true now, in spite of immeasurabel plunderings and destructions. Before all in the churches is the construction and rich decoration of pulpits, galleries, organ cases, altars and choir stalls, as well as epitaphs, on which woodwork could be developed in construction, membering and rich ornamentation. Besides the native very ancient carved work is placed the inlaid intarsias, that originally were derived from Italy and then generally termed "Italian paneling" among us, and instead came to our north by the interposition of Netherlandish artists. If it concerned only marble monuments, then one turns to the foreign country, since then the epitaph of king Frederic I in the cathedral at Schleswig was executed after the designs of J. Binck of Antwerp. But for woodwork no foreign artists were employed; they sunk all German lands in blood, and where

nature inself exclusively indicated it as in Schleswig-Holstein, there the art exercised by preference must soon rise to astinishing mastery and to general distribution. Only by the activity of numerous native masters, that indeed in certain cases also did not exclude the assistance of foreign artists, may be explained this splendid prosperity. Until now the names or monograms of their builders remaining on the monuments themselves have not been investigated; there is also lacking research in the archives; but it certainly is to be expeltec that such will reveal to us in most cases native masters.

In any case most of these noble works in the time of a false classicism were carelessly painted with oil colors, so that the refinement of sculptured forms is injured and the picturesque charm is lost; yet the high artistic significance of a great number of them cannot be denied, and even in the numerous little works is manifested a fixed artistic tradition and skilful manual technics. The forms are those of a fully developed high Renaissance, not without an inclination to the beginning Barocco. But all that occurs in the better works with a fullness of spirit and life. Besides the works of the founders and braziers is extremely worthy of consideration; not merely the candlesticks and sconces, and the often very stately fonts, but particularly the very magnificent brass chandeliers, which are found in nearly every old church in the province, exhibit the feeling for noble forms and a then generally distributed enjoyment of artistic creations. Likewise are not lacking engraved and niello bronze plates, as well as excellent works in wrought iron. Also goldsmith's works of many kinds are found, particularly ornamented by ornamental filigrees, and especially the church treasuries in the entire land are rich in splendid silver vessels for communion and baptism, which by noble forms and refined artistic execution, are distinguished by ornamental reliefs and chased decorations. Finally the later time has produced a peculiar faience. The Thaulow museum in Kiel as well as the museum in Flensburg offer rich examples of the works of the country in art industries.

Now to survey the separate remaining works, there belongs to the most excellent among them the so-called "Pasel of M. Swyn near Lunden in north Dithmarschen, i. e. the state apartment

of the first governor of Dithmarschen after the conquest of the formerly free region (1559). In the old Frisian and Anglo-Saxon houses Pasël is the name of the "best room". In the older ones are always found bed-places built in the walls, forming a sort of alcove, separated from the room by paneled wooden walls and closed by doors during the day. It is genuine Low German peasants houses in which this Päsel has remained. M. Swyn's house stands in the middle of the village of Lehe close to Lunden and is shaded by great lindens. In the vicinity lies an immense drift boulder, that indicates the place where this important man was slain by the aroused people of Dithmarschen. The house is a heavy brick structure of the 16 th century and has the plan of a Low German peasant's house; an elongated rectangle, at whose front end lies the main entrance. This leads into the so-called vestibule forming a wide hall, at both sides of which are arranged little chambers, kitchen and other rooms. In the proper peasant's house this is the threshing floor, at its sides extending the stalls for cattle. The hall is enlarged at the rear in cross form and at the middle opens into a spacious living and state room, that on three sides looks out into the open air. This is than what is termed Päsel in the F Friesian house. Also here this stately room is also designated as a sleeping room by the addition of a great and a smaller bed place. These as well as an extremely richly decorated wardrobe, a splendid cupboard and a likewise elegantly constructed fireplace, and with the rich paneling of the walls and a nobly membered coffered ceiling, form a whole, that certainly belongs to the most beautiful in this kind. To this is also added the floor covered by glazed tiles. Particularly beautiful is the doorway enclosed by richly decorated Corinthian pilasters and ending with a semicircular panel above the cornice. This exhibits the bust of M. Swyn in a medallion supported b: fanciful half length figures. Even more richly is treated the door; in its upper panel is contained the elegant and animated figures in relief of Adam and Eve in an arch resting at the middle on a baluster column. The lower panel shows in a medallion surrounded by ornamental scrolls, a male bust in relief. Also the narrow interval like a band is adorned by scroll work of similar design, everywhere ending in heads of animals or men,

designed and executed with spirit, and in the character of our best early Renaissance. Of like treatment is the fireplace, p particularly distinguished by an attic with richly adorned double arms. But to the finest belongs the great wardrobe, most finely decorated by historical scenes and caryatidsiu relief, friezes, arms and ornament of all kinds, membered by hermes and caryatids, in the upper part by little fluted columns. The work is unusually flowing and bold, yet not so fine as on the door, namely the figures are not as elegantly treated, although full of life. Particularly magnificent appears the hunting frieze that forms the upper crownirg. The work bears the date 1568, the name of the builder, and the arms of himself and his wife.

Somewhat later appears the no less beautiful smaller cupboard, membered in the two lower divisions by fanciful hermes, ir the upper by banded and fluted Corinthian columns. The lower part of the shafts is delnrated by metal ornaments, that here sparingly occur elsewhere. The surfaces are filled by representations of antique gods in relief, that drive on their cars through the air. All figures here exhibit great mastery. Simpler again is treated the great bed place, whose canopy by means of a sich cornice with conscles rests on slender banded Corinthian columns, this indeed being a work contemporary with the entire paneling. The front side is richly adorned by representations in relief of Virtues, Heros and Heroines; within at the top are carved with animation the crucifixion of Christ, the resurrection and the journey to the underworld. On the fourth (concealed) side of the bed place are nudities of all sorts. Similarly is treated the smaller bed; inside at the head is the story of Samson, on the short end at the foot is a charming arched gallery; all richly adorned by cartouches anf other crnaments. The entire room is painted in the gayest way, so that the general effect attains rare magnificence and harmony. Doubtless this monument merits proper publication in a high degree. Since all these works differ in treatment from the other creations of the province, there must be assumed here indeed the activity of foreign artists.

Still grander is the decoration of the chapel in castle Gottorp at Schleswig. The castle itself is antirely tasteless in its present appearance and without any architectural form, as-

aside from certain fragments of the great dormers of several stories in the court and for the portals to the stair towers. The oldest part is the west wing, that with the stair tower in the angle of the court still shows late Gothic reminiscences. Yet all this is little elevated. Of the former overloaded magnificence of the interior, since the Danes carried away or destroyed everything, only a little remains in fragments. Thus the great round tower on the enternal northwest angle has a stately room in the second story with beautifully arranged vaults composed of eight compartments with pendant keystones. Adjoining is a corridor with a richly stuccoed tunnel vault of imposing dimensions. Next this are three great cross vaults with the most luxuriant stucco decorations that may be found anywhere in Germany; surface ornaments with the most elegant drawing with shells, masks, rosettes and the like, with great effect in the imposing dimensions. Even richer and more magnificent, but also more Barocco is the neighboring most finely adorned between the surface ornaments by views of cities, medallions, festoons of fruits etc. The keystone here has fine and freely pendant cornucopias and a rosette. Further exists a luxuriant Barocco fireplace with hermes. The third and largest hall next the garden side is without decoration other than the richly profiled ribs and arches of the cross vaults, but is imposing by the nobly grand proportions.

What must have been the formerly famous equipment of this castle is now recognized only by the chapel located in the same wing. Erected from about 1560-1620 under duke Adolf, John Adolf, it must be termed one of the greatest show pieces of our Renaissance. It forms a simple rectangle, that is covered by two pointed cross vaulhs, whose cross section no longer belongs to the Gothic. The paintings on the vaults are of later origin, as well as the varied painting of the wooden architecture. Otherwise the entire equipment of the church, all galleries, altar and pulpit, the characteristically treated choir stalls and benches, even the tablets for the numbers of the hymns, date from the time of the origin of the chapel. On the first column of the nave is read the date 1590, farther 1596 and 1598 on a stall. The arrangement is the following:- at an end between two windows covered by segmental arches is placed

the altar; at the opposite end rises on a middle column the organ gallery. At each longer side axtends an order of seven Ionic columns, on which rest the galleries extending around the entire room. All this is beautifully executed in wood, and over the altar and occupying the entire width of the chapel rises the ducal bok or prayer room enclosed by windows. Finally the pulpit is placed on the right side.

All this was executed with the richest art materials of a developed high Renaissance, where the Barocco only appears in the broken crowning of the ducal box, in certain gables and curved consoles. Everywhere prevails refinement and nobility of treatment of forms, in the columns and their entablatures, the pilasters, hermes and other parts. Particularly magnificent is t the altar and its superstructure of ebony, which receives splendid ornamentation by silver ornaments and by three reliefs in wrought silver. Charming by its membering and graceful ornaments is the organ case, that bears the date 1567. Very much later cannot be the other decoration. One of the most luxuriant works is the pulpit, that rests on a hermes pier by means of a fine and richly interlaced corbelling with volutes decorated by masks and festoons of fruits. Its parapet above a plinth a adorned by female masks is divided by Tuscan columns, between which the statues of the evangelists stand in niches. But most beautiful is the entire construction of the galleries, that in their arrangement and membering as well as in their artistic treakmeant betray a master's hand. Sculpture is here restricted to the principal forms, to the elegant cornices and hermes, c consoles, capitals, the rich knobs of the ceiling and the magnificent crownings; in the entire surface ornamentation the first place is left to intarsias, and particularly the interior of the prince's box is treated in this way in a truly wonderful manner. The magnificent coffered ceiling, the beautifully enclosed deep window recesses, the entire covering of the walls gives to this room a wonderfully harmonious and comfortable expression. In the wall paneling first comes the plinth and the stylobate above it with its alternating wide anf narrow panels, then the hermes pilasters themselves and between them the great wall panels, which are treated like arched portals with rich panels, which are treated like arched portals with rich panels

and curved gables (Fig. 321). Above these follows the band interrupted by magnificent consoles, that again is crowned by a boldly projecting frieze divided by triglyphs; First on these rest the high parapets with their rectangular panels broken by vertical bands like pilasters. All these infinitely richly graduated smaller and larger, narrower and wider, surfaces are merely adorned by inlaid ornaments, that in design exhibit the greatest diversity and the finest grace. There are frequently carved the interlaced and freely conventionalized bands ending in fantastic heads, or proceeding from a central figure; between are often noble scrolls, laurel branches, even vases with flowers, in brief the greatest variety of noble ornamentation, in which are but sparingly scattered the merely geometrical element of the metal style, The finely calculated graduation of the well conceived alternation in the succession and placing of all these motiveu exhibits the genius of the inventive gift of a highly endowed artist, who may perhaps be revealed to us by researches in the archives. Possibly one must think of an Italian, and in fact duke Adolf must have intriduced Italian artists. The splendor of the whole is even enhanced thereby, that in the separate panels of the parapet of the galleries are enclosed oil paintings, which may be termed excellent. This recalls the castle chapel in Gelle, which besides that of Gottorp occupies the place of honor among all similar works of our Renaissance, yet without reaching these in noble beauty of stylish woodwork. As there, likewise here, the panes in the w windows of the ducal box are set with gilded leads. At the entrance of this are read the date of 1613, and of 1614 on the opposite wall.

In Schleswig itself the cathedral then presents some noteworthy objects. In the choir of this stately Gothic hall church rises the marble monument of king Frederic I, that we know was executed after the designs of J. Binck in 1555 in Antwerp. It has the favorite form of the triumphal arch supported by six caryatids. On the sarcophagus lies in full armor the extended form of the deceased. Of the numerous other epitaphs of the cathedral, which throughout exhibit the forms of a bold and partially already Barocco late Renaissance, next prominent is that of the councillor Broders from Eiderstadt of

1605. Made of red and white marble, it has a finely ornamented enclosure, whose entablature is supported by two caryatids, F Faith and Hope. Then deserves mention also the epitaph of count Kielmansegge, chancellor of duke Christian Albert, of 1673. A According to the custom of these later monuments, there kneel at its foot the count and his wife as lifesize figures of white marble; above them are seen the burial and ascension of Christ in flat marble reliefs. A show piece of metal work is in the chapel of count Reventlow, a sarcophagus resting on foud gilded lions, adorned by the richest ornament in gilded silver. Above on this lies a female figure in wrought silver and partly enameled. Finally is also the pulpit, thought to be from 1560, a skilful work of oak with five flat carved Biblical reliefs.

A magnificent equipment is then possessed by the church at Tondern, a simple Romanesque vaulted structure. First of all the pulpit with the sounding board is one of the richest of t this style, the parapet membered by slender little columns and adorned most elegantly by Biblical reliefs. Then are not wanting epitaphs in the same style, as well as a stately constructed and already strongly Barocco high altar with strougly carved choir stalls. Noteworthy is a richly carved rood screen, that separates the choir and nave, membered on the parapet by hermes and ornamented by Biblical paintings. The completion of this rich equipment is formed by three great brass chandeliers, that belong to the finest and most beautiful. Scarcely less r rich is the church at Meldorf, where the pulpit is indeed unimportant, but an extremely stately rood screen seems especially valuable. Resting on banded Corinthian columns, the superstructure is adorned by statues of the apostles between colonnades and is terminated by a luxuriant and broadly developed architectural crowning with free figures. The lower parapet is animated by reliefs, above which a balustrade of little wooden columns permits a view.

Richer results are presented by Flensburg. Here before all the church S. Maria comes in consideration, a mighty Gothic hall structure of simple form. The high altar is a richly carved structure in three stories from 1598, whose middle division receives three oil paintings. Also the wooden railing surrounding the altar anf adorned by caryatids, angels' heads and

the like, exhibits skilful carved work. If rather simpler execution is the pulpit from 1579, furnished with carved Biblical reliefs. All these works were unfortunately painted in oil colors at a later time. Among the numerous epitaphs also carved in wood are prominent two hanging in the northern chapel, from 1591 and 1597, and one on the gallery from 1601. The likewise skilfully carved cover of the font is now found in the museum of industries. The artistically wrought bronze font exactly corresponds to that later described in the church at Eckernförde. Likewise a Gothic hall structure is the church S. Nicolas, in which especially the organ gallery and organ case are famous as splendidly carved works. caryatids divide the parapet, whose panels are quite peculiarly adorned by statues of king David and the nine muses. Less notable is the pulpit dating f from the end of the 16 th century, but on the con.rary the three brass chandeliers are of particular size and magnificence. Finally the recently founded museum of industries contains many valuable works, particularly carved wardrobes and chests.

Of particular beauty then appears the pulpit in the church at Bredstedt from 1647, certainly in its rolled cartouche work and entire ornamentation already strongly Barocco, but worthy in figure ornament. Statues of Moses and of the four evangelistsiefsinfbemtheparappetobetheeBassion; the sounding board crowns the figure of the Risen One surrounded by angels. Differing from most other pulpits in the country is that of the church at Gettorf, a place in southern Schleswig on the road between Eckernförde and Kiel. While other pulpits are usually membered by a single colonnade, the parapet is here constructed in two stories, each subdivided by two low arched panels on short fluted pilasters. The separate panels contain Biblical reliefs composed with animation. Between them appear bold pilasters with statuettes of the apostles, with broken cornice to mark the angles, all this as well as the other surfaces being covered by ornament of splendid effect. No less richly is designed the sounding board, decorated splendidly by figure ornament and slender additions like canopies. The magnificent work bears the date 1598.

Valuable objects are then found at Eckernförde, where is first to be noted a plain epitaph in the church, that by its

...ctive and essential features of a strict and noble restraint, without any tendency to Baroque. It forms a single [illegible] two broad panels enclosed by flatter [illegible], and wide [illegible] of both sides [illegible] a broad [illegible], over which a [illegible] table [illegible]. In the [illegible] the same [illegible] Lucas' [illegible]. Likewise the [illegible] is a graceful work of the late time, about the end of the [illegible] century, very nicely accorded to the feeling of the small-[illegible] and Biblical scenes that are contrived on the [illegible] of the [illegible]. [illegible] are the two splendid [illegible] executed by the same artist. On the altar, that dates from 1740 and is claimed to be a work of master [illegible] [illegible] (fig. ?), that there is action and artistic power in this carvings of Lucas. – Another bronze work of the best time is the font, [illegible], a basin of [illegible] panels are separated by [illegible] cover the surface, crowned above by a triple [illegible], [illegible] foliate ornament. We found the same [illegible] at [illegible]. Another elegant and stylish [illegible] work is the [illegible], crowned at the [illegible] by a baroque [illegible] by a lively convex [illegible] scroll around [illegible]

[illegible]. Thus is the [illegible] are the remains of the evidently very [illegible] monument of [illegible] v. [illegible], [illegible] (c. [illegible]). It is a [illegible] work in the massive style, evidently executed by a [illegible] artist. [illegible]

design and execution belongs to a strong and noble Renaissance, without any tendency to Barocco. It forms a simple tablet with two arched panels enclosed by fluted side pilasters, and with finely decorated arms. Elegant fluted Corinthian columns occur at both sides and bear a broken entablature, over which a strongly designed gable terminates the whole. In the tympanum is a strongly projecting head. The columns are banded and elegantly ornamented on the lower part. On the pedestals as on the f frieze are seen magnificent lions' heads. Likewise the pulpit is a graceful work of the late time, about the end of the 16 th century, very richly adorned on the railing of the stair by statuettes and Biblecal scenes that are continued on the parapet of the pulpit. Strongly Barocco are the two splendid epitaphs of Wisch and Ahlefeld (1616), evidently designed and executed by the same artist. On the altar, that dates from 1640 and is stated to be a work of master Gudewerth of Eckernförde, the most absurd Barocco appears with its entire Janissary music (jazz ?), but there is method and artistic power in this carouse of forms. - skilful bronze work of the best time is the font, executed by M. Diebler in 1588, a basin of elegant shape and resting on three upright crouching lions. Biblical scenes in relief within framed panels and separated by graceful flowers cover the surfaces, bordered above by a triple inscription, below by elegant foliage ornament. We found the same work in church S. Maria at Flensburg. Another elegant and stylish metal work is the font, adorned at the middle by a handsome relief and by a finely conventionalized vine scroll around it.

Further many articles are to be mentioned in Holstein and Lauenburg. Thus in the church at Westensee are the remains of the evidently very imposing monument of Daniel v. Rantzau, unfortunately destroyed in the beginning of the 18 th century. (d. 1569). It is a stone work in the massive style, probably executed by a Netherlandish master. On consoles of scale form rise the pedestals of strongly treated hermes, adorned by lions' heads, and that support a rich entablature, on whose covering cornice slab stand statuettes of saints. From the description by H. Rantzau, who calls the monument "truly royal", it appears that the knight lay on a sarcophagus covered by a canopy. Also the pulpit of the church is a good work from the late

hime of the 16 th century, finely membered and elegantly decorated. Several objects fhomtbe late time of the Renaissance a are possessed jy church S. Maria in Rendrbsrg. First in a number of epitaphs in which the local development of this form of monument becomes visible. They are all executed in wood and a are Barocco like most of these works; light gray ground, also with red, blue, black and sparing gold for the figures,a color harmony of great delicacy. The basal form of these epitaphs iu substantially that they are placed on bold consoles, on which rests a round base member as substructure of the whole. The m main portal is enclosed by columms, that even project more s strongly in later works, often accompanied byother columns or pilasters, and crowned by a broken entablature. Besides the columns the side parts project by little at first. and have only modest profiles; but they soon become animated and even fantastic, decorated by lat ornaments and with festoons of fruits and reliefs in medallions, and the outsides project and relede on the repeated rich alternations in the crownings, frequently loaded by obelisks and statuettes. In brief the entire luxuriance of the beginning Barocco is expressed thereon. In richer works then follows above the sometimes strongly broken cornice a second rather narrower and smalles addition, ligewise treated ornamentally like the lower panel, enclosed by a richly decorated gable that crowns the whole. The panels mostly have reliefs, usually the Crucified One or the ascension with the kneeling figures of the founder; first in the later 17 th century appear paintings instead. Still very modest is the little epitaph)v. Brockdorff) of 1549); it contains only the arms of the family. More developed is another of 1560 with a representation of the crucifix revered by the founder. Similar is an epitaph from 1583, where hermes form the enclosure; exceptionally this is of stone. A quite magnificent and richly developed one of 1602, remarkable by well preserved painting, hangs on the first southern pier of the nave. Guite similar though not so excellent is another on the north side from 1598. Of an allied kind are two others of 1604 and 1608. A very magnificent one of 1 20 is of similar design, but is already greatly overloaded in forms. Very coarse and pompous is also that at the south of the tower executed for M. Rentzow in 1649, where col-

columns and reliefs are of alabaster, the whole already very Barocco. To this late time also belongs the altar (1640), treated in a spirited Barocco style after the art of Gudenerth. Richly carved with good reliefs, but which were injured in effect and form by the thick coating of oil colors, is the pulpit from 1597, membered with special elegance by ornamental columns and hermes, with high and perforated covering being especially beautiful. Also the font cover from 1624 is a skilful work of the carver's art, rising stately in three stories. In the burial chapel of the Gude family, to which a handsome Renaissance doorway leads from the choir, is seen a number of fragments of woodwork, partly Biblical scenes in relief, partly arms, several with excellent execution. Less worthy are the three brass chandeliers, late works of nowise beautiful composition, on t the contrary the two scenes in the choir are good works from the beginning of the 17 th century. The church of Segeberg is a simple Romanesque vaulted structure, but has already a rather Barocco pulpit of 1642 and two fine brass chandeliers from the 18 th century, that still retain the good old forms. The neighboring Werder possesses in its church a pulpit that even dates from the best time of the high Renaissance, excellently membered by little doubled Corinthian columns and a finely treated dentil cornice, with carved reliefs of Biblical scenes in the tympanums. Also the sounding board shows like treatment and dates from the same time. A great and unfortunately destroyed monument is again shown by the church at Lütjenberg. This is the monument of Otto v. Reventlow and his wife Dorothea v. Ahlefeld found in a tomb chapel, made of sandstone, though the finer members are of alabaster. In spite of great injuries it is still a work of imposing artistic conception with rich figure ornament, before all representing the deceased themselves with their children on the upper slab. The forms are already Barocco, the date being 1609. A magnificent work of the same time (1608) is the pulpit adorned by Corinthian columns, between them being Biblical reliefs of richest kind. Also there is an elegant silver beaker given by Mrs. Margaret Ratlow in 1631, but indeed of somewhat earlier origin.

In the church at Barkau located south of Kiel, the pulpit frog 1606 is of similar form, but the canopy is treated with unusual richness by a magnificentaddition like a tabernacle.

Beside the pulpit is a brass sconce with very finely conventionalized flower scrolls. Below the pulpit are found choir stalls from a somewhat earlier time of about 1586; simply membered with moderate profiles, on the panels being flat reliefs of the Crucifixion, Ascension and last judgment, with the otherwise plainly treated arms, enclosed by cartouches and scrolls. A s skilfully executed font of bronze, cast by M. Lucas at Husum in 1589,is seen in the church at Nortorf. It rests on three plainly treated figures of saints, and is adorned by concentric circles with foliage ornaments. The cover shows a special treatment full of character. Another important bronze work is the great tomb plate of knight I. Reventlow from 1569 in the church at Lebvade north of Ploen. It represents the knight in full armor, halbert in the right hand and the sword hilt in the left, standing with his two wives and his son Gabriel. In the spandrels of the arch,that surrounds the figures, are two female figures with laurel wreaths and palm branches. The entire work is executed in incised design, the rich bands of ornament of the armor and of the helmet lying at the feet of the knight and of the steel gloves are vividly enhanced by niellos. A finely treated pulpit of 1591 is seen in the church at Gikau, located near Lutjenburg on lake Selenter. It belongs to the b best of its kind and exhibits a very beautifully membered parapet; doubled little Corinthian columns on richly adorned stylobates separate the different panels, that contain Biblical scenes in relief. Particularly elegant is also the canopy with its finely subdivided frieze, richly decorated broken angles and the similarly treated top like a tabernacle. An almost identical pulpit is possessed by the church in Selent lying on the other side of the lake. How artistic and animated in these countries then become the woodwork, most clearly appears from the fact, that even the smallest of these villages at least h had a beautiful pulpit in their church. To Protestantism the place of the sermon was evidently the most important in the House of God, and it even surpassed in importance the altar. Rich choir stalls with atlantes and scenes in relief, as well as adorned by luxuriant ornament in the metal style from the beginning of the 17 th century, though only in ruins, is to be seen in the church at Sarau near Ploen.

More important treasures are possessed by Kiel, which especially

in the Thaulow museum preserves excellent examples of the old wood carvings of the province. Particularly a number of great wardrobes allows the characteristic treatment of this important species of furniture to be recognized. The simplest of these works have projecting columns at the angles, and frequently the surfaces are animated only by framed panels. Thus a masterly treated wardrobe of 1604, where the enclosure is formed by elegant banded and fluted Corinthian columns. The beveled surfaces of the pilasters behind are richly animated by the interlaced band; but the most beautiful is the frieze decorated by a noble acanthus scroll, which crowns the whole beneath the Corinthian cornice with consoles. The scrolls begin in the middle with little figures of angels, that hold a cartouche shield with the date. Another is still simpler, a cupboard resting on high twisted feet is in two parts, and is membered by fine Ionic columns in the noblest manner. The lower part is formed as a drawer, whose rings are held by magnificent lions' heads.

Other works have ar astonishing luxuriance in treatment and afford proof of the high state of woodwork there and at the same time of the great diversity prevailing there in membering, subdivision and relief decoration. Also the internal division is very diverse, since great and small chests with drawers vary in many ways, since then the base and the frieze generally serve as drawers. Without question such cabinets are most correct in style that are represented in Volume III of K Kunsthandwerk, their separate panels only enclosed by a finely membered framework, which then encloses a representation in relief at the middle. On the example mentioned is seen a Biblical scene in the principal panel. The top is decorated by caryatids, the frieze adorned by scrolls of very elegant design. On other works the imitation of stone architectsre more strongly appears. Thus on a magnificent cabinet in two divisions, that on the c corners exhibits banded Corinthian columns with richly ornamented shafts, at the middle being the figure of an atlante. The top is adorned by three cardinal Virtues as caryatids, of which Charity is composed with particular animation. The upper frieze is decorated by finely executed hunting scenes over which extendr a rich acanthus frieze. All other parts are splendidly animated by foliage ornament, festoons of fruits, masks and lions' heads, the latter on the stylobates. Finally occur

then in the principal panels six scenes in relief from the Old Testament. In this is especially charactesistic of the religious sense of the time, that Biblical themes also play the chief part in this furniture.

While all previously considered works are characterized by entire rejection of cartouche ornament, this occurs on other contemporary creations with great preference. Thus on a magnificent and much membered cabinet, which is divided into three parts above each other by male and female hermes in the most luxuriant cartouche style of the time, the same ornament occurs with no less richness on the middle and upper friezes, enriched by lions' heads, masks of all sorts, wreaths of fruits, and winged heads of angels. This is a mode of treatment entirely recalling Netherlandish art. To these added in niches the three cardinal Virtues and in the larger main panels are five scenes from the Passion. On all these works it is noteworthy, that carving exclusively dominates its artistic stamp, while in Gottorp we found intarsias almost as exclusively employed. Perhaps a proof that foreign artists were busy there.

Some objects worthy of mention are possessed by Church S. Nicolas. Thus particularly a richly carved pulpit with sounding board. Further one of the richest epitaphs from 1603 dedicated to the Clauser family, constructed like an altar with that fantastic broken crowning, that is formed according to the custom of the time, then placed at both sides are carved projections. The work inall parts is composed in the strongest beginning Barocco style, particularly with ornamental female masks, lions'heads, angels and the like, hanging fabrics and festoons of fruits, and before all with rolled cartouche work, which forms the basis of the ornamentation there. Once conceding the style, there is undeniably expressed the firm hand of a master in the whole. Finally the brass chandelier is to be mentioned, one of the largest and most beautiful of this kind; (Fig. 322); the branches are in a doubled arrangement and adorned by elegant knobs and scrolls, the upper ending in original fantastic masks. It bears the date of 1661. Likewise an engraved tomb slab with niellos of a count v. Rantzau in the northern tower chapel is noteworthy. That metal work already found zealous culture her in the middle ages is proved by the two beautiful altar candlesticks, as well as the sconce, the brass

railing closing the choir, all works of the late Gothic epoch, but especiallythe great baptismal font from 1340 resting on t three seated lions.

In the vicinity of church S. Nicolas is seen a house with boldly carved corbels, striking evidence of an artistically developed half timber construction. Likewise one of the booths at the churchyard there shows an entire series of such corbels, richly adorned by volutes, masks and foliage.

An original pulpit is found in the church at Büchan, a characteristic vaulted structure of the Romanesque transition time, with contemporary paintings in the vaults very well meriting consideration. The pulpit, whose parapet is membered by hermas with curved volute forms, exhibits an interesting attempt to place the sounding board in architectural combination with the pulpit. nine Corinthian columns, fluted and banded, stand on the parapet and bear the finely coffered canopy, above which a termination above a partly destroyed ornamental crowning rises a smaller canopy with figures of saints. In the church at Mölln an effectively carved council chair of moderately Barocco form, dated 1603, is noteworthy. At the same place is an elegantly decorated burgomaster's chair, which already shows a core expressed Barocco style. On the contrary, stronger but still in the character of the Early Renaissance is the original Stecknitz pilot's chair from 1576. In the church at Lauenburg is t the organ case, a strongly treated work from the first half of the 17 th century with a magnificent effect. Even more important are the remains of the ducal monument originally occupying the entire choir of the church, in a disgraceful way was destroyed about fifty years since. It must have been one of t the largest works, and must have contained the Saxon emperors in lifesize figures. Now there are only existing, the lifesize figures of the duke and duchess kneeling in prayer, some hermes, the four evangelists, besides statues of knights and emperors as separated parts. The treatment of these figures executed in sandstone, their full and free and noble movement and skilful treatment of the heads and hands exhibits great mastery, but probably are by foreign artists. Finally also in the church at Eutin the pulpit and the epitaph are noteworthy.

These brief notes will suffice to place in a clear light the

worth of art in the country. The full importance of it can only be concluded from the urgently desirable local researches; but it will have a greater number of monuments to note, yet can scarcely add anything substantially new to the general consideration and estimation.

Chapter XV. Upper Saxony.

In the provinces of upper Saxony the Renaissance early meets us with important creations. And indeed here it is exclusively the princes, that introduce and promote this, while what the larger cities like Leipzig, Dresden, Altenburg, Halle and Erfurt have to show in the citizens' buildings is of lesser consequence. The Saxon electoral family at the apek of the Reformation movement, was also for the development of the entire cultured life, namely architectura and sculpture of striking significance. What the courts of Stuttgart and of Heidelberg were for south Germany, such was the Saxon court in even a higher degree for north Germany. Indeed until the middle of the century the electors were engaged in the first line of activity of the Reformation, but a pure zeal for renewal of the religious life and the care of science in this princely house went hand in hand with a higher sense of art. Since the Saxon princes after Frederic the Wise are known to have entrusted commissions to the most renowned masters of Germany, such as Dürer, Cranach, P. and H. Vischer,and others were engaged for them. The monuments of the castle church in Wittenberg, Dürer's martyrdom of the ten thousand, and numerous paintings of Cranach give evidence of this. Heretofore their buildings have been less considered. I can here touch on only the most important. Such a mighty prince's castle as the Albrechtsburg in Meissen, erected by the founder of the Albertine line in 14/1-1483 by a master Arnold Westphaling (i.e. from Westphalia), still entirely in Gothic forms, but built with the greatest extension of space,the middle ages produced nowhere in Germany, or only with the exception of Marienburg. In the time of the early Renaissance John Frederic the Magnanimous established the castle at Torgau after 1532 as an equal work of no less grand design. Elector Maurice then after 1547 caused the formerly magnificent rebuilding of the palace in Dresden, after George the Bearded previously in 1530 had caused the erection of the elegant show piece of the George building. But already earlier was the Renaissance introduced here, and indeed by an Augsburg master A. Dowher, who in 1519 executed the main altar of the city church at Annaberg in Solenhofer limestone on a base of red marble. From the same early time (1522) dates there the doorway of the sacristy, pr-

probably the work of a native master, executed in a mixture of Gothic and Renaissance forms. The new style is also shown by a portal on the fortress of Stolpen of 1520. But the highest climax was reached here by the artistic life, after the contests for religious freedom had come to an end, and the powerful and wise elector August, art-loving and culture promoting with all the Lutheran rigidity, ruled over the land in a long and peaceful reign (1553-1586). Under him the palace of Dresden was completed and splendidly furnished.

The Saxon architects after 1530 turned to the Renaissance style and soon attained sucr fame throughout Germany in the north, that they were asked for advice by princes and cities in difficult cases. Thus in Görlitz at the building of the citw hall, where in 1519 the Saxon ducal architect was called f from Dresden for an apparent carelessness of the constructing master (page 204). Likewise Saxon masters were repeatedly called to Berlin, and the labors of C. Theiss on the castle there suggests the conjecture, that he had received his training on the buildings in Dresden and Torgau. At least the round bay windows corbelled at the angles, the open galleries and even the ornaments in design and execution evidently are to be referred to Saxon models. Later (1585) elector August sent his master mason P. Kummer for the building of the castle there; (page 220); in 1604 masons from Meissen built the house of the duchess in the castle (page 222). Likewise we have learned ((page 258) that John Albert I v.Mecklenburg vainly requested in 1554 from elector August his architect C. Voigt, who was then engaged in the fortifications of Dresden and the foundations of the Plassenburg.

Italian artists already earlier were called into the country under elector Maurice; but it is still indicative, that a German H. Dehn of Rothfels, certainly not as architect but as superintendent, had the supervision of the erection of the palace at Dresden in his hands, while under him besides native workmen were employed Italian floor layers, stonecutters and painters. But it is most important, that according to recent investigations a German master appears as the real artistic creator of the important building; the previously mentioned H. C. Voigt of Wierandt, as the full name appears. This eminent architect

must be termed one of the epoch making path breakers of the n nes style in Germany. In the later time then elector August b brought foreign artists into the province, among them namely G. M. Nosseni from Lugano (b. 1544), who was installed in 1575 as electoral sculptor and painter, and executed great works until his death in 1620. Laready the elector had previously c caused the erection of the magnificent monument of his brother Maurice for the cathedral in Freiberg after sketches by the "Italian musicians and painters" G. and B. de Tola, who were engaged on the decoration of the palace at Dresden. A Netherlandish master Anton of Seroen had executed it in Antwerp. The ten griffins that bore the upper slab with the statue of the kneeling prince must have been cast in Lübeck, since marble griffins did not suffice to bear the weight. W. Hilger in Freiberg cast the crucifix before which kneels the praying man. A "fine, brief and courageous inscription for the tomb" was especially difficult to obtain, since Melancthon was dead, from whom the elector desired it. Now the elector decided to transform splendidly the choir of the cathedral into a sepulchral chapel of the princes and his family. Nosseni in 1585 designed the first plan for this grand work, that for the first time b brought into use the forms of the Italian high Renaissance. To obtain the material for the building the artist must seek everywhere in the land for quarries of marble, alabaster, gypsum and limestone; already earlier had the elector, always zealously occupied in opening new sources of wealth for his province, in the assurance of a special "enjoyment", had encouraged his architects to find such beds of stone. For decorating his castles he called the painter and sculptor H. Schröer from Liege (by name rather Low German than Netherlander), with whom he had become acquainted through landgrave William of Hesse in Cassel. Among others he painted for castle Freudenstein near Freiberg 18 pictures from the tale of Amadis of Gaul. He was also busied in the palace at Dresden in 1575. He is termed an artist, who was experienced in painting, casting and "in white work, for stucco was so called. Count Rochus v. Linar, an italian esteemed in fortification and who later entered the service of Brandenburg (page 220), was already called in 1570 by August to fortify Dresden, the castle of Annaberg, Freudenberg near

Freiberg and to build the August usburg in the Harz mountains already commenced by H. H. Lotter. The art chamber in Dresden, then already by its wealth of masterworks of all kinds, was t the wonder of contemporaries.

Christian I (1586-1591) loved building, and no less zealously continued the undertakings commenced by his father. Nosseni went to Italy in 1588 and obtained there by the influence of G. da Bologna the Florentine bronze founder C. de Cesare for the bronze works of Freiberg tomb, and also called other Italian artists, and also did not fail to purchase 600 crystal glass articles for the elector. While the construction of the tomp chapel continued in Freiberg, there was begun in Dresden on the great Maiden's bastion on the Elbe a pleasure house, then a favorite at all courts as a show place for stately festivals. The building was on the noble site of the pr sent Belvedere, where the view over the river and the series of hills garlanded by vines and with scattered villas opens in full loveliness, after long interruption was again undertaken in 1617 by Nosseni, and was completed by his successor S. Walther. With its four Ionic marble portals and walls paneled with alabaster, marble and serpentine, the numerous busts, the fresco paintings of the ceiling enclosed by gilded flower rosettes, it was a w wonder of the time. Lightning in 1747 in an inconceivable way struck the fireworks laboratory arranged by him and destroyed the rich building. The tomb chapel in Freiberg was completed in 1593, and the honored Italian was permitted to state his merit for it in a marble inscription. The expense for the entire construction amounted to 51,000 Meissen gulden. Besides all this Nosseni was often permitted to visit not only electoral but allied courts, to design the decorations for magnificent festivals and to suggest artistic ideas. Thus the Renaissance was naturalized principally by his efficiency at all sides.

Torgau.

The city of Torgau, famed for the league formed here in 1526 and the Torgau Article drawn up here in 1530, the basis of the Augsburg Confession, was in the 14 th century the residence of the margrave of Meissen. After 1481 duke Albert built castle Hartenfels rising steeply above the Elbe, whose oldest parts still date from that time. The completion of the important work then followed under John Frederic the Magnanimous, with whose

accession new activity in building can be there by an inscription (1532). Next to Plassenburg the castle of Torgau is the greatest monument of the Renaissance in Germany. On an elevated and steeply inclined hill on the Elbe it rises, and turns its southeast main building (H in Fig. 363) with a strongly projecting bay window F to the river. The building is now used as a barrack, and thereby has suffered many alterations and modern additions, is an irregular plan, whose nucleus even belongs to the end of the middle ages. John Frederic the Magnanimous was born here in 1503, completed the castle in a grand sense, and thereby created one of the richest works of our early Renaissance. The entrance lies at the west side in the right angle of the wind A. Externally the building shows here bold Barocco gables from the close of the Renaissance time. To the same epoch belongs the principal portal executed in dry rustication, over which two lions support the magnificently executed electoral arms. Also the main tower received its crowning in that late time. If one enters, he finds himself in an irregular court, whose greatest length amounts to 240 ft. The oldest parts lie at K in the southwest on the right of one entering, w while the tower B is diagonally placed at the other side, unskilfully joining the later buildings and denotes the end of t these oldest parts. The southern portion L also seems a temporary continuation of the earlier plan. Adjoining it in the southeast angle is the main tower of the castle, joined by the great east wing H with its great stairway G, the most magnificent one that the Renaissance has produced in Germany. Two flights of steps with separate roofs lead up to the principal storyand end there on an open balcony, which extends above the square substructure around the semicircular stairway.(Fig. 324). This stair itself extends in the largest dimensions around the newel as a winding stair. The entire interior of the wing in the principal story seems to have formed only a single great hall about 200 ft. long by 38 ft. wide. At both outer angles are placed semicircular bay windows with a free view of the river and the wide flat landscape. At the middle projects at F a great pavilion. In the third story there extends on corbelled projections (Fig. 324) a gallery inside the court before this main wing, permitting communication with the adjacent buildings.

On the main tower on the contrary the connection is effected in both upper stories by galleries resting on columns, that in the third story finds its continuation on the wing L to the main stairs by au open gallery. Almost at a right angle then the north wing joins the main building, connected by a little semicicecular gallery. On the exterior this wing is characterized by the two great round towers E and D, and on the interior next the court by the magnificent bay window J illustrated on page 181 of volume I. The eastern part of this wing is furthermore entirely unimportant, but the western contains the castle chapel C, that is accessible from the court by a richly decorated portal. The earliest date of 1532 noted by me on the castle is found on the eastery main wing H, indeed south of the second window of the ground story. The keystone of the great stairway contains besides the busts of the princely builder and his wife the date of 1536. On the splendid bay window of the north wing is read 1544, and the same date is borne by the door of the chapel. Accordingly these portions of the castle were erected from about 1532-44. Two years before the unfortunate battle near Mühlberg the noble prince completed his work by the beautiful dedication tablet in the chapel.

The grandeur of the building corresponds to the wealth of r relief ornament. Likewise in this it is only to be compared with the Plassenburg, that it however far excels in refinement of treatment. Simplest are the older southwest portions. They have coupled windows with late Gothic curtain arches, that are also mediaeval in their members. On the two principal wings, the eastern and northern, the windows indeed have the same form, but far greater proportions and are ornamented in the arch spandrels by fine Renaissance ornaments, foliage, dolphins, and cupids. More graceful are the columnar galleries on the corner tower, covered by portraits of pr nces and other ornaments. B But still greater is the magnificence on the eastern woyg, where the open stair, the balcony and enclosed stair rising like a tower with curved gable, its balustrades, pilasters and cornices shine with an ornamentation of unsurpassed richness, that is also extended to the long gallery of the third story. With the greatest sichness is connected a rare taste in refinement of gradation in a design entirely executed in flat relief, that

combines plants and figures in an excellent effect. Magnificently are the arms treated, full of life are the medallions with portrait busts of princes. The vaults of the great winding stairway exhibit interlacing Gothic net ribs, and opens at the first landing on an elegantly decorated arch and then on a portal with columns and ornaments in the same early Renaissance style. This was the entrance to the great festal hall. On the stair not merely the newel, but every step is boldly membered on the underside by coves and in the mediaeval manner. The newel terminates with a finely decorated round pier, and the stairway closes with a net vault, whose keystone exhibits the busts of John Frederic and his wife. The design of this magnificent stairway was doubtless influenced by the model of the winding stairs in the castle at Meissen.

Returning to the exterior, we find even the underside of the long gallery adorned by diagonal coffers and manifold rosettes. The highest splendor and refinement is reached by the decoration on the bay window of the north wing (page 181 of Volume I). The columns on which it rests have on the capitals sirens with precious poses; besides are seen representations of Judith, Lucretia, a frieze with battle scenes, so that every surface is covered by ornament. On the contrary on this wing the ornamental panels of the windows are far less refined and varied than on the eastern main building. On the other hand with special charm is the portal of the castle chapel, whose arch is filled by scroll work, sportive cupids and bold and almost theatrical movement hold the implements of martyrdom. Over this is a separate tablet anf enclosed by little twisted columns is a relief of the burial and mourning of Christ. There is the inscription:- Begun and completed in the year 1544".

In the interior the church appears as a simple rectangle with Gothic net vaults, with inserted plain galleries. The well constructed altar has an alabaster relief in a haodsome frame of Corinthian columns, taken from the palace church at Dresden, elegantly executed and richly gilded. At the left beside the altar a great bronze tablet is inserted in the wall, that contains the dedication. It states that John Frederic built this temple in 1544. The border exhibits splendid ornaments on a gold ground, ending above in an acanthus scroll and enclosing

a medallion with the bust of the elector. To this corresponds below the portrait of Luther, and at the two sides being the young princes John William and the later so unfortunate John Frederic. Below and above two angels are further placed to support the arms; the portrait busts and figures are all painted, the ornaments are on gold grounds, and the whole has high decorative worth, according to an inscription having been cast at Freiberg in 1545 by W. and O. Hilger.

The exterior of the castle is plainly constructed, only by the two round bay windows of the hall does the northeast part have a noble division and rich treatment. Nothing more of the internal decoration appears to exist, since the castle has long served as a barracks. That it was also most richly adorned and especially by the hand of L. Cranach and his assistants had it received splendid painted decorations, we learn from the existing accounts. En the hall were portraits of princes and emperors, and then were painted Christ's ascension to heaven and the Pope's journey to hell. How the destruction of the paintings at the devastation of the castle by the Spaniards was even lamented by Catholic contemporaries, we have learned from the Zimmer chronicle (page 36, "olume 9). Different indeed was the ornamentation of the "mirror room", where were seen two t tables on which were placed "Bulschafts". Later (after 1576) G. B. Nosseni made for the castle credence tables with all sorts of show vessels of alabaster, carved chairs set with polished stones, busts of Roman emperors and the like. Nothing more exists of all this; on the other hand some finely treated iron railings in the stairway afford evidence of skilful art smith's work.

Just the same mode of treatment as the castle is shown by a little portal on a house at No. 453 Schloss st. By the great magnificence of the ornament, Adam and Eve sitting under the tree in the tympanum (Fig. 325). Beside is a former window treated in the same way, except that the columns are enclosed by richly decorated pilasters, above it a tympanum being Cain's murder of his brother; dated 1537. No. 469 in the same st. is a little portal with handsome double arms. Similar elegantly decorated portals are still seen at several places in Ritter st., Schloss st. and Fischer st., for example here from 1571

and even one of 1624. The portal generally forms a little arch effectively membered with dentils, beaded astragal and pearl bead, with niches at the sides with seats and ending above with shell vaults. Also some little late Gothic portals occur; but how very much are they surpassed in charm by the Renaissance portals.

Finally Torgau also has a city hall of stately arrangement with three high gables, indeed recently strongly modernized. At the southwest angle is built a round bay window after the model of the two on the hall building of the castle and most richly adorned by sculptures. It rests on two pillars, above which two forms of bearded men are placed like consoles. Elegantly decorated pilasters and frieze divide the surfaces, and on the window parapets are seen at top portraits of emperors, then figures of Virtues, finally the busts of a prince and his wife, perhaps John Frederic the Mediator, for the work appears to have originated about 1560.

Dresden.

Dresden is very properly to be termed the city of the Renaissayce in north Germany. The monuments of the middle ages neither in number or worth compare with the later creations. Even at the end of the middle ages Meissen considerably surpasses it, being distinguished by its cathedral and the mighty Albrechtsburg. First with the 16 th century Dresden acjuired greater importance as the principal residence of the elector's court, and it remained for centuries the seat of a splendid activity in art. The principal work of the Renaissance is the royal palace.

Already in the middle ages existed a castle of the margraves of Meissen farther south of the present palace, that however became ruinous, so that in 1494 the tower erected on it was o overthrown by storm winds. meantime the ground was already prepared for the new building farther downwart at the northwest corner of the old city toward the river. The northwest portion of the existing palace contains all that design. To it after 1530 duke George the Bearded added to it the George wing projecting from the entire mass toward the north and the Elbe. Twenty years later elector Maurice completed the thorough rebuilding that should give the palace its present form.

The nucleus of the plan is grouped around a great court (B

in Fig. 326). One enters there through the entrance A, that is found in the northern main facade under the old great tower. This facade is toward the river and originally made a different Impression, when it was entirely decorated bn frescos and was not yet concealed by the Catholic church later erected before it. In this north wing at E lay the former castle chapel, whose magnificent portal was later transferred to the church of S. Sophia, then tory down and recently rebuilt at the Jews' court. The western wing, from which a bold bay windiw projects at the northwest angle, contains the treasures of the so-called green vaults. The entire ground story has cross vaults on piers; only the chapel E, which on our plan erroneously shows cross vaults, forms an exception, for it is a room of one aisle with undivided plan with side aisles and galleries built into the buttresses moved inward. We find the model for this plan in t the castle chapel at Torgau (Fig. 323), excepting that the Gothic net vaults there cover the room. Thence came this form of plan; simple elongated rectangle without dividing supports and without choir apse, but with side aisles and galleries, t the model for all Protestant castle chapels, for example Gottorp, Smalkald, Bevery and others. Thus from this is seen the determining influence of the Saxon school of architecture.

The great court of the palace was formerly entirely painted in fresco, but now contains remains of the old splendor only in the four stair towers and the middle loggia. The arrangement of this, that at F and G in the front angles lie the two main stairs, polygonal and projecting, divided by bold Ionic pilasters, the portals enclosed by hermes and caryatids, the surfaces covered by elegant ornaments (Fig. 327). Over the very depressed ground story the stair is an exit on one of the balconies enclosed by elegant iron railings. Above the stairway ascends further the slender and free Corinthian pilasters, and then ends at the height of the main story with a second balcony, above which rises the upper part as a circular structure with a domed roof. The decoration of the lower portion is not merely of greater magnificence, but also the drawing and execution of the arabesques, scrolls, cupids and other figures are full of freedom and life, the capitals have cornucopias and elegant sphynx forms, and finally the upper frieze

his combats of horsemen full of spirit and beauty. On the northeast stairway is read 1549, on the northwest is 1550. These are also parts of the building erected by elector Maurice, as whose architect we used to regard H. Dehn of Rothfels, until we learned that he was not the executing architect but only the superintendent of the elector's buildings. As the proper architect we recognize C. Voigt of Wierandt also known to us elsewhere, of whom elector Maurice himself says that he had good knowledge of him (see text). By his side stood M. Trost as chief stonecutter in all works. The two other stairs at H and J are less stately and less richly adorned, but also have at the angles pilasters with elegant decorations of the same time. That the execution of these works was by Italian stonecutters, we have already found. Finally the portico belongs t thereto, formerly also open in the main story, the arches below resting on Tuscan columns, on Ionic and Corinthian in the upper stories, while in the fourth story fine Corinthian columns receive the cornice and roof. In the upper part are still seen traces of colored mural paintings. On the balustrade of the first story is represented the history of Joshua in effective reliefs, in the arch rpandrels being mediaeval heads.

A later portal near C leads to a passage, that proceeds to the left by ay also later stair D but ends in the smaller second court. There one passes through the great driveway L into Schloss st., that borders the eastern wing of the building. All these parts as well as the buildings added farther to the southwest are of later origin and appear to have originated under Christian I. The earlier castle of the margrave was a f far smaller structure, as evident by an old model made in 1 22, and had the great tower A at the northwest corner. From here a wing extended southward in the direction of B to the wing C, so that the former castle occupied about half of the present great court. When elector Maurice came to reign in 154/, he proceeded with this building just as Francis I did about the same time with the Louvre; he caused the west wing to be torn down, continued the northern and southern further westward, a and then terminated them by the present west wing at right angles. But in Schloss st. there projected from the east wing in the vicinity of the stairway D an old round tower, whose traces may still be recognized on the sidewalk there. It then formed

the southeast angle of the castle, and is still found on the model of 1622, that does not contain the second smaller court. On the other hand there belongs to the older portions of the castle the wing projecting at the northeast corner toward the river, through which the entire traffic from Schloss st. takes its way to the Elbe bridge. It has at the middle a driveway c covered by cross vaults with passages at each side for persons on foot, at the inner city side near N in the ground story is a vaulted vestibule on piers, but which is a later addition, since it conceals the rich portal on the left of a part of the middle. On the former is twice read toe date 1530, and there are animated medallion portraits of duke George the Bearded and his son John. The ornaments are here still very sportive and somewhat flat in design, but rich and ornamental, the profiles of the members composed of coves and rounds in the mediaeval way. The entire facade was formerly of the greatest magnificence, splendidly ornamented by figure friezes, pilasters and cornices, and terminated with a high gable, on whose steps were placed dragons and volutes, while the vertical bands at the corners were crowned by statues. In the middle of the facade rose a doubled interwoven branch of a tree, in the two main stories enclosing the middle window, then uniting and rising to the uppermost panel, where Maria with the Child was enthroned, surrounded by angels. This and all other sculptures on t the facade with numerous proverbs developed the idea of salvation, and thus opposing the classical customs of the time, moved in an exclusively Christian circle of ideas. Painting and gilding even enhanced the magnificence of the whole.

On the exterior at M the middle portal is decorated in the same sportive early Renaissance, enclosed by candelabra columns, which in their round forms almost appear as if of bronze. All surfaces, plinth and pilasters, are entirely covered by ornaments. On the keystone is chiseled a death's head, above which is the inscription:- "By the envy of the devil death entered the world". Above are those coats of arms with the date 1534. This would thus be the time of completion, which was determined by the recently discovered date 1535 on the south side. There formerly at the height of the third story extended a reliefof a dance of the dead, later supplanted by the projecting balcony

and inserted in the wall of the churchyard of the new city.It is an excellent work filled with expression of life, about 3 ft. high and 40 ft. long. As the master of the very rich relief decoration we have to regard H. Schickentanz, indeed named in the archives.

But the representation in Weeck informs us that this was not the sole decoration of the facade. It had over the portal a design with a representation in relief of Cain's murder of his brother, crowned at each side by the statues of Adam and Eve. In connection with the dance of the dead, this then gives the idea that the fall into sin, death entered the world, while t the other facade with a relation to this expressed the redemption by Christ's becoming a man and his sufferings. Who does not recognize in the choice of these subjects the spirit of the noble but unfortunate builder, although he was deeply penetrated by the need of an internal reform of the church, yet was terrified by the stormy movements of the time, turned away from the Reformation, and died in 1539 in discord with his people inclined to Lutheranism! From the portal rose a stately tree with the serpent of paradise and above it projected a bay window in both upper stories, adorned by the bust and arms of the prince. This unfortunately so reviled, mutilated and injured George building thus preceded the court structure erected by Maurice about twenty years, and since it is even earlier t than the castle at Torgau, we have it as the earliest important monument of the Renaissance in all north Germany.

The portal of the former castle chapel, as we have stated was again placed elsewhere, and since it is dated 1555, denotes t the completion of the splendid work commenced under Maurice. It is by far the noblest composition of a portal in the entire German Renaissance, in beauty of proportions, clarity of composition, charm of ornaments and refinement of the membering, exhibiting the spirit of the developed high Renaissance. Four fluted Corinthian columns of classical form enclose it and bear the strongly projecting entablature, on whose frieze extends a noble acanthus scroll, as made after the best Roman models. A cornice with dentils, egg moulding and consoles forms the termination. Above is an attic with four richly ornamented pilasters, with two figures of apostles in the side panels, in the wider middle panel being the resurrection of Christ in ex-

excellent relief. To these are added four other saints in elegant niches, which divide the side panels between the columns. With the same richness and like beauty is the carved work of the door, both in ornamentation and also in figures of unsurpassed nobility. Since this magnificent work certainly must p pass for the work of Italian artists, the John Maria frequently mentioned in the building accounts must indeed be held to be its master. Concerning this artist we have recently been m more accurately informed. He called himself John Maria of Padua or a Paduan, and as a pupil and assistant of J. Sansovino was engaged together with Paolo della Stella on the reliefs in the chapel of S. Anthony in the church at Padua. After 1536 both appear in Prague as busied in the works of the Belvedere, at the same time as Hans de Spatio and Hans Trost. Our authority knows correctly, that the noble acanthus frieze in the Belvedere shows a great resemblance to that on the portal of the chapel in Dresden, wherefore John Maria must well be regarded as the author of both these works. As his nearest work Gurlitt mentions the magnificent altar of about 1542 in the church at Lauenstein near Pirna, that he describes as an excellent work. From thence Maria then appears to have come to the palace at Dresden.

Additions and alterations of the most extreme kind seem to have been experienced by the palace at the end of our epoch. To these works belongs the principal portal of the north side near A, executed in dry rustication with four Tuscan rusticated columns, and richly adorned by trophies and weapons; the s similarly treated portal near C leading into the second court, farther the entirely simple and dry architecture of the court K with the bold arcades on the east and south sides, finally the stately main portal, which encloses the entrance L next Schloss st., and lies in a projecting building enclosed by a platform. It is an unusually grandiose work erected under Christian I after 1589 by Nosseni indeed. Coupled Tuscan columns are rusticated and enclose the arch, on the keystone of which is a well executed group of the pelican piercing its breast for its young,"whereby is indicated the affection of a good ruler for his faithful subjects." In the metopes of the frieze are chiseled splendid lions' heads.

All these later parts are treated in a grand but rather joyless

severe style. Further belongs to this late timethe high roof gables, that are found on certain parts of the building, in the great main court and on the exterior of the west wing. Originally the palace as shown by the model in the historical museum and an old paintin of A. Vogel also there, was adorned everywhere by such gables. To these were added a complete decoration by frescos on the external walls as in the courts, mostly gray on gray, in richer splendor of colors at certain points, for example the upper loggia of the court. The ground story exhibits in the illustration faceted ashlars, over these a high triglyph frieze. The other stories are separated by foliage friezes, and the surfaces between the windows are reserved for figure representations. Up to the apexes of the numerous high gables extends this ornamentation, that lends the widely extended structure an expression of luxuriant richness.

The windows of the later parts are grouped in pairs and crowned gy gables, the older ones from the building of elector Maurice have wide oblique jambs with architrave mouldings and round shields, also sometimes with flutes.

Almost nothing remains of the former magnificence of the interior. Only in the uppermost story are seen two rooms with fine wooden ceilings, beautifully divided and well membered, works of the master joiner D. Fleischer from the year 1591. The richness of the furniture on which Italian artists of all kinds were engaged, must have been extraordinary. The chapel was adorned by costly Flanders tapestries representing the Passion, which are now seen in the domed hall of the gallery of paintings. Besides the Dresden makers of hangings executed from designs of L. Cranach a "Turkish march". The colossal hall occupying in the uppermost story the entire west wing was adorned by painted colossal figures, that appeared to support the ceiling. As painter we find several Italians were employed; F. Ricchino and the brothers B. and G. de Thola. The first already in 1555 returned to his native land, and could no longer remain in a country who had to endure podagra. Nothing remains of the works of this artist. What was commenced by elector Maurice was continued by his successor with still greater spleydor, so that Nosseni alone received in three years for works in marble for the palace 3881 gulden, and for such in the Lusthaus during t the same time 540 florins. The total cost of the building of

the palace was reckoned at 100,941 Meissen gulden, merely for 1548 -1554.

Further elector August from 1559-1563 caused to be erected by C. Voigt and M. Trost the great building of an arsenal, of which at least the very imposing and effective arrangement still exists. About an elongated court the building extends on all sides in a great portico of two aisles, whose cross vaults rest on strong Tuscan columns. This is a mode of treatment, which then became canonical for all succeeding buildings there. The perspective of this noble vaulted portico is unusually grand, with all simplicity having a powerful effect by the beautiful proportions. The exterior originally received a more animated form by artistically curved higher gables, that also appeared on the court sides, as well as by five energetically treated portals, that was indeed later transformed into mere insipidity by crowning the gables.

In connection with the palace, the adjoining George building projecting at E, Christian I after 1586 caused the stable court to be erected, whose beginning is designated by O on our Fig. 326. H. Irmisch was entrusted with the supervision under the master of artillery, H. Buchner. The structure was externally enclosed by a plain high wall, opened by great portals in the dry late Renaissance style, corresponding to those of the palace. The upper story has coupled windows with gabled caps. These simple forms were animated by complete painting of the facades, which have recently been restored in an effective way; in the ground story are faceted ashlars, between which are panels with single figures of warriors; above is a great frieze with horsemen and chariots in the entire length of the building; finally above between the windows are again simple figures. As for the palace, thus here also all was arranged for splendid ornamentation by painting.

On the front portal an inscription announces that duke Christian erected the building "as a station for horses and military exercises". In the interior the structure presents a narrow and elongated court, enclosed on the northeast side by 20 arches on massive Tuscan columns, formerly open and now walled up to the doorway. The upper story contained the armory and exhibits the coupled windows with gabled caps on the exterior. At C is a portico with Gothic ribbed vaults on short round piers,

that formerly was the connection with the palace. In this beautiful court, that by the evidence of old views was painted in the richest manner, namely between the windows were the deeds of Hercules, occurred the running at the ring, of which the two magnificent bronze columns now bear witness. On the pedestals were trophies, adorned on the lower part of the shafts by arabesques, weapons and emblems, they supported on elegant Corinthian capitals a broken entablature and on this were little obelisks. These finely executed works were cast by m. Hilger. On the other side adjoining the court is a spacious carriage shed in three aisles with plain cross vaults on 18 columns in two rows, an extremely grand arrangement. This part of the building was later rebuilt, housed for a long time in the upper story the gallery of paintings, and still exhibits on the facade two great portals, corresponding to the two others as well as those of the palace. The entire structure in its original appearance with numerous halls and rooms adorned by marble was a magnificent work, for whose construction in nearly six years was expended no less than 600,000 gulden. Nothing was spared to equip it outside and inside in the richest manner. Nosseni ordered in Modena for its decoration 180 round painted and gilded shields, C. da Cesare cast 46 portraits of princes and shields of arms "for the gallery behind the stable" and 23 figures of glazed terra cotta. Costly furniture, carved seats with inlaid stones, marble tables, art objects of all kinds, also did not lack, so that the whole could be called a museum. Unfortunately the originally so splendid a building must later suffer the same neglect and disfigurement, which now makes the palace so insignificant.

The private architecture of the citizens in Dresden offers nothing important for our epoch, but however has some attractive works. It seems that in the citizen class the new style w was introduced by the already known to us M. Trost, who as a young man was entrusted bith the erection of the city hall of the new city (1527). As old illustrations testify, the building torn down in 1755 was crowned by high arched gables. The first step of the early Renaissance would then appear by a richly d decorated bay window on the house at the corner of the Neumarkt and Frauen alley. The round plan and the mode of corbelling recall the bay windows on the hall building at Torgau, the frieze

with sportive cupids shows a relation with the George building, and may have been executed by the same hand. A similar bay window, but in the bolder forms of the late time with dry facated ashlars and a snake as a console as on a house farther down in Frauen alley. On several houses in Schloss alley and other streets are seen handsome little arched portals, at both sides being shell niches with seats, the archivolts boldly and gracefully membered by dentils, egg moulding, consoles anf similar forms. Characteristic for most narrow but very high facades is the common use of rectangular bay windows built on consoles over the ground story and decorated by pilasters, terminating at top with a curved roofl instead of which men later often employed an open balcony. These bay windows were frequently employed in pairs and give the facade much charm and arimation. A house in Wilsdauffer alley with imitated wooden architecture; likewise all windows of it are enclosed by Barocco architraves which imitate the forms of wooden construction and already belong to the 17 th century. From the beginning of the same century dates the house at No. 19 Schloss st.; on the bay window is an unskilfully executed portrait bust of elector Christian II and his wife Hedwig of Denmark, with the arms of the duke of Saxony, the electoral and those of Denmark. In the vestibule is a handsomely ornamented doorway that leads to the stairs. At No. 22 in the same street is a house, whose deep and narrow v vestibule ends on a little court, where at the right the stone stair is placed on piers; at the rear of the court are arcades in three stories, each two round arches of wide span with a Doric middle column. An ornamental portal of the kind described above is from 1579 in the little Kirch alley, finely membered and with the following inscription:-

"Like a column am I,
All persons hate me,
And all that hate me
Must let me alone;
All that know me
Wish me to envy them,
All my beginning and end
Stands in God's hands".

Similar portals are in Weissen alley, where also another is membered in a more mediaeval fashion with coves and rounds.

a similar one is on Meissen st. in the new city. Again another has faceted ashlars, dentils, egg moulding and cornice with consoles in Pfarr alley, with a handsomely carved door and iron knocker.

Among the castles of the province, nothing longer exists in its original condition. With original charm must have been the Moritzburg built until 1546 by elector Maurice in Fredenwald north of Dresden, which suffered a rebuilding in 1584, and whose form is exhibited by a model in the historical museum (Fig. 329) It was a plain hunting castle, that with its high gables and stair tower rose above a wide court, surrounded by low walls arranged for defense. Round towers, one containing the entrance, rose at the corners. In the rebuilding later conducted by Pöppelmann, only these towers were retained from the original plan. Besides about after 1567 there was erected by H. Lotter the Augustenburg in the Erz mountains about three hours east of Chemnitz, that is to be mentioned, and entirely a tasteless castle in a severe regularity with four great pavilions, at the angles, and a court arranged in cross form. The only w worthy portion of this building is the chapel by G. van der Meer, also a Netherlander. It follows the ground form first given by the Torgau and Dresden castles of an elongated rectangular court with galleries extending around it it. The honest Lotter had the misfurtune on the occasion of the building to fall into disfavor with the elector, which seems to have led to a complete confusion of his conditions. On many other seats of the nobles of the province are still seen certain remains from the Renaissance time, yet nothing of great importance. Yet at least the castle at Colditz in the Zwickau valley may be m mentioned on account of the magnificent portal in the court, which belongs to the most elegant works of our developed high Renaissance.

Since the Renaissance came to dominate in Dresdin and by the splendid court of the princes the city adorned itself with magnificent buildings, a penetrating influence began to make itself felt on neighboring cities. In Meissen the old residence of the margraves, the mighty late Gothic building of the Albrechtsburg surpassed all that the later times executed. The work of the Westphalian master Arnold, the greatest prince's castle of the entire middle ages, still belongs in its entire forms

to the Gothic; but the mind which arranged anf developed these incomparably imposing rooms already allows the existence of a new time to be recognized. For the endeavor for a completed composition of a building complicated entirety, the uniform treatment of the facade, all this is intimately allied to the palace construction of the Renaissance in its ground tendency, although still effected with the forms of the middle ages. The unusual width and height of the rooms, the richly entwined star and net vaults, the skilful communications, the clear and harmoniously arranged system of windows in their deep recesses in the walls, finally the proud winding stairs of wood, all these are advantages, that distinguish this wonderful building from all similar ones.

On the contrary only modest is what is presented by the Renaissance. First the cathedral in several monuments affords very early examples of the new style. Among the numerous bronze tomb slabs in the burial chapel of the princes from 1510, that of the grand master Frederic of Saxony, of the Teutonic order, exhibits the new style in the ornaments, on the border being vases with flowers, above tte head with two cupids in foliage scrolls. In the George chapel is the relief plate of duke George (died 1539) and his wife adorned by handsome ornaments of a still fancifully sportive Renaissance, to which is allied the George building in Dresden. Further is seen on many houses of citizens of the city the influence of an art-loving court. To the early time belongs the house on the corner of Elbe alley with a high gable, that still almost in the mediaeval way is divided by vertical bands and its steps are crowned by semicircles. A great rectangular bay window is placed diagonally at the angle, and has the arms and busts of Saxon princes on two stories, on the pilasters being flat ornaments in the style of the George portal at Dresden, but less refined and dated 1533. A portal of 1536 at No. 61 Burg st. with seats in the side niches, the arch still membered mediaevally and enclosed by a round arched frieze, the crowning with volutes and foliage of very immature Renaissance. Vern childish is also the new style on a portal in Schnurren alley of 1538, combined with flat ogee Gothic arches. Likewise a larger arched portal on Heinrichs p place from 1540 exhibits a labored anf miserable foliage of e early Renaissance. And no better is the little portal in Elbe

[illegible] 1572 in the period, [illegible] Fountain, [illegible] but [illegible] The [illegible] divided by [illegible] and vases [illegible]

About the beginning of the 17 th [illegible] the [illegible] forms, the [illegible] No. 108 [illegible] and a very [illegible] glass from 1609 [illegible]

[illegible]

alley from 1561, which was later restored and in a long inscription depicts the terror of the Swedish time. With far greater expense was treated an imposing gabled house behind the city church,dated 1571 on the portal, with an unskilful relief representing Samson fighting,the lion. This is the work of a well meaning but poorly trained stonecutter. The high gable is effectively divided by pilasters, volutes and vases with ears placed on it.

About the beginning of the 17 th century the architecture of the citizens rises here to rather richer and more developed f forms. One commonly finds little portals with ornamental arched members after the Dresden model. Thus at No. 108 Burg st.is from 1605, and a very pretty one on Görnischen place from 1603, with consoles , egg moulding, dentils and faceted ashlars. A A similar one with cornice, dentils and very large egg moulding in the Görnichen alley, again another in Fleischer alley from 1600, but the arch more medievalley divided, in New alley being a portal from 1606 with handsome flat ornaments, a very fine and richly membered one from 1603 on the Little Market with also another from 1601 and similarly treated, with the saying:- "Lord, according to thy will". All these variants yet frequently occur again, namely on Hanemann place and in the Bau alley. A fantastically dry but effective Barocco portal with rusticated pilasters, volutes and obelisks from 1614 forms the entrance of the churchyard. A dry and fluid work of the same time is the portal at the inn zum Hirsch with a naive representation of Diana and Actaeon. High and picturesque roof gables on both sides has the corner house on the Market, now a dispensary, with a bay window at the middle on consoles and elegant Tuscan columns. A later struggler with already weak forms is a house on the Little Market with a portal, in whose gable appears God the Father with the world globe. A smaller one there of similar treatment bears the date 1675; evidence of how long these forms reacted here.

Something worthy to consider is to be recorded in Pirna; still occurs the early Renaissance on the old gable of the recently restored city hall in a tolerably weak treatment, The p portals are still ppointed with intersecting border work; the main portal is enclosed by a dry pilaster system like a band and is crowned by two great dolphins of fantastic form. F. H,

Placed beside it is indeed the mark of the constructing architect. The whole is very dry, the new forms being employed only as by hearsay. The gable has incurved volutes and meagre bands, the windows are enclosed by silimarly incurved architraves with flat profiles, the hollows have slight depth. The little Barocco bell turret, that crowns the gable, as a later addition. Incomparably richer is the handsome portal of the house at No. 1 in lower Burg st., also belonging to the early Renaissance. The rather depressed arch, adorned by a wonderfully treated egg moulding and scrolls, rests on two medallions with heads of antique warriors. Below are placed two round stone seats, as commonly favored at the portals of Saxon houses of that time. The enclosure is formed by border pilasters with rich ornament, m masks and foliage in the style of Aldegrever, and in dry relief but executed with animation. In the Corinthian capitals are placed little heads of angels, in the arch spandrels being the favorite figures of Adam and Eve, with rather strange treatment. The decoration is magnificent throughout, but the composition is very faulty, as for example no regular entablature is placed over the capitals. The architect has a stonecutter's mark with the letters W B added; but that he built this rich house for himself results from the portrait bust placed on the attic, which represents his characteristic figure with long beard, c compasses and protractor in his hands. At the sides are seen a male and a female figure, which terminate in animated scrolls. Determinative for the character of the early Renaissance is also the treatment of the windows in both upper stories, whose inclined flat architraves are adorned by medallions.

What is otherwise found on private houses is less important. One peculiarity worthy of consideration is bri numerous bay windows. Opposite the north side of the church is seen a little portal in the usual Saxon form with richly membered arch and two seats at the sides; a similar one found there on the church place is rather more simply treated. What otherwise makes it remarkable belongs to the beginning Barocco style, t that here in its dry forms and metal ornaments occurs in several finely executed works. Thus is a corner house at Donna St. and Barbier alley with bay window from 1624 set diagonally on bold corbels, adorned by masks, other figures and the usual metal ornament. On the same house is an arched portal with

overloaded fry forms. A similar portal, over which projects a rectangular bay window, is on the house at No. 13 Schloss st. From the same time and in similar treatment of forms is a diagonal bay windowon a corner house on upper Burg st., that over the sides even shows late Gothic tracery, while the front is decorated by interlaced Barocco bands and the middle corbel by the grotesque figure of a fawn.

Much more valuable are the works, that even in good Renaissance time with taste are executed to ornament the city parish church. First the vaults of this stately late Gothic hall church received painting in the character of our early Renaissance, that belongs to the richest of its kind, which we possess in Germany. It first consists of brightly colored scrolls in the best style of the early Renaissance, of many sorts of leaves and flowers, especially consisting of flowers of the crown imperial, that on long stems adorned by leaves rise from their vases. All these richly serrate flowers gleam in luxuriant splendor of colors, when they decorate the hundreds of small and large panels of the net vaults and thus always extend from the intersections. In the star vaults of the side aisles are thereby formed great and splendid flower stars. In the great elongated panels directly over the piers are placed separate figures and Biblical tales, for example Christ on the cross, the a apostles and saints, also scenes from the Old Testament, such as Elijah asceding to heaven, or Jonah swallowed by the whale, where is represented a galley of the 16 th century with full sails. The entire cycle comprises the chief events of the sacred history from the creation to the last judgment. To these are then added separate figures of the Virtues, Wisdom, Justice, Strength, Hope, Love etc. in the style of antique art, mostly with slitted and floating clothing, which allow a nude leg to project. Also the cupids playing in the scrolls betray the spirit of the early Renaissance. We have to do in the entire and unusually splendid decoration with the work of a local artist inspired by L. Cranach. The style is already strongly wilder, the understanding of forms is very superficial,but the effect on the whole has great charm. Since the church was beginning in 1502 under George the Bearded and completed in 1546, we have here one of the most famous examples of the late revival of Gothic, with which are connected contemporary Renaissance forms

in the decoration; the meaning of the paintings is evidently so chosen, that in the sense of evangelical worship "the pure word of God" is taught therein. Since the Reformation was introduced in the city in 1539, the paintings were manifestly executed under its influence, and therefore we have to characterize this important cycle as one of the rare monumental works of Protestantism.

Somewhat later, in 1570-71 according to an inscription, then arose a noteworthy work; the stone galleries, that occupy the entire north side of the church with low arches on elegant fluted Tuscan columns. The vaults bear the character of a Gothic net vault, but the parapets and the arch spandrels are most r richly adorned by extremely rich ornaments in the style of the early Renaissance. These are vine scrolls growing out of vases with rather feebly treated leaves that extend finely over all surfaces; There prevails a fanciful humor in the accessories; young hares nibble the vines, birds peck them, chubby faced c children rest on or climb in them, the fox looks up longingly, apes play the buffoon, the cat steals up to a bird. In each p panel is represented arms represented by cupids anf decorated by cartouches, probably belonging to the burgomaster and the councillors. At the west side of the middle aisle, above which continues the gallery, there is seen at one side a female figure before the serpent of Moses, at the other side Adam anxiously climbs through the scrolls to escape a dragon. Whether t the inscriptions L. D. and H. F. refer to the executing artists must be left in doubt.

of the other equipment of the church, the altar is already very Barocco, but splendid and original in composition, now unfortunately smeared with a gray oil color. It was executed in 1611 under the supervision of the architect D. Schwanke by the slucptor Antonius of Saalhausen. A splendid work in wood is then the main portal from 1595; further the four magnificent brass chandeliers from the late time of the 17 th century are noteworthy.

Something is then found in Freiberg. To the earliest belongs the house at No. 2-6 on the Market place. It has a very rich portal in the most luxuriant early Renaissance evidently covered by the soft, lobed and curly foliage of that epoch. The pilasters, archivolts and spandrels, that exhibit male and female

medallion portraits, are entirely painted, the whole being enclosed by those plant-like columns with torus bases, such as we know from the George building at Dresden, the shaft covered by foliage, the wide and depressed capital with animal and plant ornaments, vases at the angles, between these being a large gable as a crowning, which in a charming relief contains the labors of a miner, indeed originating about 1540. Beside it on No. 267 the former market house dated 1545, is a portal of a different and simpler composition, but no less rich and spirited in ornamentation; the broad surfaces of the archivolts with acanthus scrolls with medallion figures, above being freely interlaced foliage of beautiful design as a crowning, between being the arms of the city. In the interior of the principal story er a room with a magnificent wooden beam,ceiling, the beams deeply coved and in mediaeval treatment, with a fancifully carved Renaissance column at the middle, above its Corinthian capital the large cap ending in rosettes and decorated by foliage and dragons. Around on the walls at the middle height extends a cornice on consoles. The architrave of the door is ornamented by foliage scrolls in the style of the early Renaissance.

Numerous little portals show the influence of Dresden, both in the plan as in the ornamental treatment. The most beautiful of this kind is at No. 519 Ritter alley, decorated by spirited arabesques, evidently by the master of the Market house. Several are allied to the Dresden portals with seats in niches at the sides, richly membered archivolts, and seen at No. 357 Kirch alley; entirely similar at No. 515 Ritter alley; Somewhat richer at No. 689 Kleine Ritter alley; again different and the archivolts decorated by foliage and fruits at No. 628 Burg st.; with fine arabesques as at No. 519, but simpler and with boldly carved house door at No. 28 Market place. Innumerable houses yet please the eyes, by the moulding of the windows with hollows and rounds, such as the middle ages developed. Gables occur only exceptionally; a colossal high one in dry Barocco forms is at the corner of Burg st. and Wein alley with bay window set diagonally, vern energetically ornamented by pilasters and metal ornaments, the windows of the main facade with rich and original architraves in this style, Near in Burg st. are two simpler bay windows, rectangular and placed at the middle of the facade, allied to the bay windows of Dresden.

The city hall is a plain mediaeval structure from 1510 with Gothic moulded windows. A rectangular tower projects at about the middle of the facade on the longer side next the Market. A bay window from 1578 in the dry forms of the late Renaissance is built on two bude corbels, that are supported by lions' heads. In the gable is a strongly projecting head. At about t the same time the city hall probably received its high and boldly curved gable with pyramids set thereon.

The magnificent tombs of princes in the choir of the cathedral have aleeady been mentioned (p. 85, Vol. I). A boldly executed and richly gilded sailing encloses the choir. One of the most beautiful and richest works of this kind, full of the play of fancy and with great diversity is the inner grille of the choir. These grilles were made for 325 gulden by Ha Weber and H. Klencke, master locksmitru in Dresden, and were set in 1525. In the nave of the church, besides the fanciful earlier pulpit is a magnificent flower, to be mentioned a second in elegant Renaissance forms with skilful reliefs. The elegant font decorated by excellent reliefs and ornaments of the best early Renaissance is designated by the letters H. W. as a work of the skilful master H. Walter. The former castle of Freudenstein, rebuilt under elector August after 156. is now a warehouse without either art or style. On its architectural history and former shape, I refer to the cited Essay of C. Gurlitt.

Zwickau belongs to the cities, that earliest adopted the new style. Thus in the stately late Gothic church S. Maria the pulpit from 1538 is counted with the most graceful works of the early Renaissance. The pier on which it rests still exhibits Gothic treatment, but the door with the handsome pilasters, the parapet with the little swelled columns, the rich ornamentation, also painted and gilded, belong to the new style. Besides the two small but finely wrought chandeliers of brass and the very elegant single sconces of the same metal are the councillors' stalls beneath the organ, made by P. Corbian in 1617, noteworthy for their elegant intarsias and figures. Then at t the tomb of Col. Bose is the splendid iron railing made in 1678, richly gilded and with masks, flowers and little paintings. An elegant work of the early Renaissance, indeed originating at the same time as the pulpit, is the finely ornamented font. To the same time and tendency belongs the rather simpler pulpit

of church S. Catherine, likewise illustrated by Ortwein. If as conjectured it is a work of the stonecutter H. Speck, then must he be also held as builder of the pulpit in church S. Maria.

For the appearance of the Renaissance in the city is determinative the note of Dr. Herzog in the chronicle of the city of Zwickau, that the city clerk S. Roth about 1534 first caused a house to be erected for himself in the Italian manner. The impression of such a citizen's house of that time is now afforded by the well preserwed house at No. 56 Schneeberger st. Its windows and the side portal still have the late Gothic curtain arches5 also the bay window still substantially follows mediaeval tradition. But the three high gables divided by bands and terminated by low segmental arches, and still more the magnificent main portal with its rich and nobly ornamented round arch and the enclosing little candelabra columns are a striking work of the early Renaissance, originating about 1535. The style c corresponds to that of the two pulpits but the execution is finer. Likewise the valuted vestibule of the house and the connected stair tower placed in the court belong to the same architectural period. Some simpler portals of the same time have remained in Leipzig st. (1538) and Burg alley (1549). Everywhere are the stone seats placed at the sides, a favorite in Saxony. The castle of Osterstern built by elector August (1587-90) in a bad and stumpy form is now degraded to a penitentiary.

Leipzig.

In contrast to the cities, which only became important by p princely power as residence cities, Leipzig appears to us from the beginning as a city, that owes its prosperity to the citizen class. By its very early central location for commerce of great importance between north and south, west and east, the city already after the 12 th century won an important centre of world traffic by the fairs visited from all sides. The climax of its importance was attained, when during the horrors of the Hussite wars, that devastated most cities in the vicinity, it showed itself behind string fortifications as a safe protection for men and goods. The incessant zeal of its citizens knew how to profit by the advantages of the location and the conditions according to their powers, to strengthen evermore their position by imperial and princely privileges and to make them more far reaching. But at the same time the university existing since

1409 was a skilful fosterer of scientific endeavors, though it was at first obstanately opposed to the Reformation. Less productive was tth ectivity of the ever more strongly flourishing city in the domain of art. It is striking how little the entire middle ages produced here in architectural and sculptured works. In painting, at least the lately carefully restored mural paintings of the Pauline cloister is an extensive work; but artistically prominent creations of that epoch are entirely wanting.

Among the public buildings of the city the works of the middle ages in fact assume only slight importance. On the contrary the Renaissance lends its characteristic stamp to the older portions. The course of the streets with the closely packed a and lofty houses of the citizens exhibit the importance which Leipzig then possessed as the commercial city. For the clan of the houses is determinative the regard to the fairs and the commercial traffic. The ground story always consists of great vaults, that open to the streets by wide arches. However their arrangement is everywhere modernized, but about corresponded to that iu Frankforf-o-M.Characteristic are the wide courts, often two behind each other, separated by rear buildings, so that the plan extends to the adjacent parallel street, and as in Vienna the vestibule of the house and the court are treated as public passages. In the development of the facades is to be noted an influence of Dresden, yet greater simplicity prevails everywhere here. For example notable are the two portals at Nos. 8 and 19 Fleischer alley, corresponding to the well known Dresden portals, but far inferior in refinement to the treatment. Sandstone is here generally more sparingly employed, the ornamental forms, members and ornaments being almost entirely omitted. On the contrary on the whole the conception is bold and skilful, particularly bay windows are employed in a similar way to that in Dresden, and they give the streets the animated and also rabitable expression. The richer of these bay windows indeed first belong to the later time, and were then preferably constructed of wood, indeed with rich carvings. A show piece of this kind for example is at No. 6 Peters st., and an extremely rich Barocco facade in the most luxuriant Zwinger style is there at No. 41.

The

The most interesting of the earliest private houses is the so-called Barthels' court at No. 33 Hain st., which we give in Fig. 330. The house was built in 1523 by the councillor H. Walther, and the facade substantially dates from that time with the deeply coved window architraves and the handsome bay window, whose corbelling shows a ribbed Gothic vault, while in the parapets of the window the new style experiments with ornamental little baluster columns and foliage scrolls. Likewise the little columns forming the loggia alone and receiving the curved roof belong to this time. On the contrary the dry volutes of the gable, whose steps doubtless originally bore pyramids or other ornaments, are to be attributed to a restoration of the 17 th century, while the picturesquely treated polygonal turret terminating the gable belongs to the original design. Numerous inscriptions are placed in the coves of the cornices and window architraves, as well as on the upper parapet of the bay window.

How the developed Renaissance was formed here, is recognized on the city hall erected in 1556 by H. Lotter. It is an elongated rectangle bordering the east side of the Market, built of plastered brickwork in extreme simplicity. At the southern end projects a small bay window, and also at the north end. The m main facade toward the west is crowned by seven irregularly arranged gables that rise above the principal cornice and are furnished with dentils. Drily and yet skilfully treated, the piers enclosing the volutes exhibit rusticated ashlar work . (Fig. 331). An octagonal tower projecting not exactly at the middle of the facade contains the main portal and the winding stair. The whole has a picturesque effect but no higher art value. A restoration became necessary in 1672 and adhered with intelligence to the character of the whole.

The windows on the entire building are grouped in pairs, enclosed by interesting rounds in late Gothic form, all ornamentation is omitted, but a great inscription in Roman capitals is enclosed by little coupled and fluted Ionic columns, and has above an open balcony on bold corbels as a termination of the rectangular story of the tower. Above this the tower passes into an octagon and is covered by a recurved roof. The eastern facade next the Naschmarkt corresponds to the western in treatment, except that the tower is omitted. In the interior

the main story first contains a great ante hall, whose ceiling rests on eight strong and well treated wooden posts. Three stately fireplaces of sandstone with atlantes and caryatids adorn the inner walls. Beside is a small connecting room with cross vaults and a similar fireplace. The council hall is a rectangular apartment next Grimmai st., and has a horizontal paneled ceiling with gilded rosettes and an iron stove of tolerably rough work, on the other hand having a magnificent cabinet with beautiful intarsias of flowers and flat leather ornament.

Somewhat earlier (1544) Lotter had built as his first public building the "old weighhouse", likewise a simple work, but treated in bold and characteristic forms. If the master exhibits in all his creations a certain plain severity of treatment, t this is not merely of his own nature, but even with all that dry sense, ever little inclined toward art, which has characterized Leipzig until the present day.

In a similar plain treatment was executed the present police office, with all simplicity and a boldly membered stucco structure structure still having a skilful and expressive effect, particularly in the high ogee gables on Reich st. The front facade on the Naschmarkt is greatly altered. On a window in the court is read 1578. Picturesque is the ground story of the Rathskeller, whose great cross vaults rest on two middle columns with original Doric capitals.

To the same late time also belong the few artistic forms found on the Pleissenburg. Yet the structure presents some interest in its plain treatment like a fortification. That in 1554 the electoral architect C. Voigt was entrusted with the excavations for the foundations of the building, we have learned elsewhere (p. 258); according to anothe statement the work was already commenced about 1550. As constructing architect is named H. Lotter, who carried on the work to the end with energy in spite of delayed funds. The honest master enjoyed such importance in Leipzig, that he was repeatedly elected burgomaster, there entered into a lengthy connection with the elector, which became such an intimacy, that Elector August, when he came to Leipzig had his lodgings with Lotter. First at the building of the Augustusburg (p. 336) was this connection dissolved, not by the fault of the master, changed into complete disfavor, t that continued until the ruin of the worthy man.

The building of the Pleissenburg forms in its ground plan a right angled triangle, with its hypothenuse facing northeast toward the city, while the other two sides with a projecting round tower at the angle externally turns to the southwest. T The main entrance lies on the city side at the middle of the diagonal side. The treatment of the whole is massive, and all details bear the dry character od a fortress. A great round as a belt separates the substructure froc the principal story. Similarly are enclosed the windows and the portal and rude bands at certain points divide the main story. At some places is employed a rusticated treatment. Opposite the main entrance a projection with a bay window in three stories projects from the angle of the triangle. Here is found at the right the only more finely treated portal, that leads to a winding stair. Another very plain portal in the south wing, treated like the other parts, leads to a winding stair. The great round tower at the south angle now serves as an observatory.

In contrast to all these plainly treated works, the prince's house in Grimai st. appears as the sole building with a finer development. Built after 1585 by Dr. George Rothe, it rises with a long facade in two stories and a roof story characterized by a bay window, with its longer side on this principal st. of the city, adorned by corbelled round bay windows at each e end, (Fig. 332), that not merely show the richest architectural membering, but are also decorated by busts, foliage, arms and tablets with inscriptions. The facated ashlars, the use of Doric pilasters and high friezes, as well as the commonly occurring rolled bands correspond to the character of this late time, while the richness of handling and the elegance of the details almost make the impression of the early Renaissance. The composition of this bay window and its mode of decoration is to be taken as a specific mark of the school of upper Saxony; we found similar in Torgau and Dresden. While these parts are executed in sandstone, the facade exhibits stucco construction and is only animated by the windows grouped in pairs with their bold architraves wrought in the character of the middle ages. An ornamental cornice with consoles forms the termination; the roof gables are massive and properly flanked by pilasters and divided by cornices with dentils. A plain arched portal, with the painted Saxon arms and a tablet with inscription over it ,

leads into the vaulted vestibule and from thence one passes oo the right to a winding stair in the round towerprojecting toward the court. The upper part of this stair tower is seen on our illustration. On the western bay window of the facadea stonecutter's mark,with the letters P. W. indicates the name of the executing stonecutter, P. Widemann, who was already engaged in a similar position under the elder Lotter on the city hall of the Augustasburg. As constructing architect is named the junior H. Lotter.

Richer development was first obtained by architecture in Leipzig about the end of the epoch at the middle of the 17 th century. A greater luxuriance in decoration makes itself felt on the facades. A show piece of this kind is the house at No. 47 Nicolai st., a high gabled building,with rustication in the ground story, the upper story with slender Doric and Ionic half columns, above being the gable with Ionic and Corinthian orders, curved at the sides with volutes and spirals. The dry and heavy ornaments on the window parapets, the swelled and scrolled frieze and fruit festoons already indicate a very late time. Over the house doorway is a still good iron grille. How a simpler portal was effectively treated with merely faceted ashlars on piers and archivolts is shown by the otherwise modernized facade at No. 44 Reichs st. No. 5 in the same street is one of the few houses with elegantly handled members, the facade very simple, but the wide round arched portal has a pretty shell niche and richly membered archivolt; above is a rectangular bay window, whose corbelling is finely decorated, finally a termination is a high gable with two orders of slender Corinthian half columns, outside being Barocco volutes. No less magnificent is a diagonally placed bay window on the corner house at No. 3 of the same street. (Speck's court). On the contrary a polygonal bay window with magnificent but already with curly acanthus foliage, that extends over the surfaces, is on the house No. 35 Grimmai st. The treatment of these works is no longer the crisp and sharp one of stone technics, but the soft and broad one of wood carving. One of the latest examples is at No. 4 Hain st., where a fine bay window in three s stories shows luxuriant foliage ornament on all surfaces. But the limits of our epoch are already exceeded there.

Altenberg.

After 1445 being assigned to the elector of Saxony, who long resided there, the city of Altenberg developed a real activety in the course of the 16 th century, that already led to the acceptance of the Renaissance. First the forms of the new style meet us on the great house at No. 1 Sporen alley. It has a portal from 1531 in plain early Renaissance forms, the enclosing pilasters are ornamented by flat disks like the older windows on the palace of Dresden, the crowning is a tympanum with shell decoration, also beset by disks. On the windows end the broader doorways still appear the intersecting rounds of the Gothic. Another likewise unimportant portal frog 1537 is found at No. 18 of the same street. It bears the well known inscription:- "The word of the Lord remains eternally". To this is added:- "I say unto you, feed my sheep. Amen". At No. 2 in the same street is a portal of the later style with side niches, built in 1569, the frieze altered in 1605.

But the principal work is the city hall. It was begun in 1562, brought under roof in the spring of the next year, and completed externally on Nov. 10, 1564, by setting the top of the tower. The principal conductor of the building was the architect of the prince at Weimar, N. Grohmann, well known as the builder of the castle for the joyful return, by whom was also made the designs. The works in sculpture were executed by H. Werner and C. Böschel from Chemnitz. It is a stately and richly treated building op noble Renaissance forms (Fig. 333), covered by a vast hip roof, having a polygonal stair tower on the facade, adorned on both angles next the marked aod corbelled semicircular bay windows, that first occur at Torgau with similar design and decoration, and in a similar way are found on the Fürstenhaus at Leipzig. The ground story of the tower is rectangular in plan in the manner then favored and is covered by a balcony. The main and two other portals are enclosed by Ionic columns and adorned by numerous inscriptions. Likewise the substructure is enclosed by very tall fluted columms of the same order. The windows with the architraves and a gable withan inserted sphere, the cornice with its bold consoles, t the bay window with its pilasters and reliefs, at the right being portraits of princes, on the left the story of the fall into

sin, finally the moderately treated gable,placed before the r roof and showing painted ornaments, that exhibits a predominating classical treatment, but without dryness. In refinement of execution,the decoration of the bay windows is further inferior to that on the Fürstenhaus at Leipzig.

In the interior the winding stair leads to a noble great hall with richly membered beam ceiling on fluted wooden Ionic columns. Also the caps are treated like antique consoles. Several finely ornamented doors, fireplaces and a balcony for musicians decorate this hall. Over the doorway to the council hall is the significant motto:- "Soft words and cruel punishments". T The hall has a similarly rich ceiling as an ante hall, the window architraves are supported on strong Ionic columns, the portals are very richly carved and enclosed by hermes and caryatids, above them being an enthroned judge of the world. An adjacent apartment, that includes the bay window, exhibits a simpler treatment of the ceiling and windows, but has similar portals.

The castle has an extended plan, whose origin reaches back into the middle ages, and with the execution of a rich late Gothic chapel is without artistic interest. Only in the inner court of the castle is seen the beginning od a three story arcade, of which only two bays were erected; in the ground story is rustication with exaggerated swelled Doric columns, the two upper stories with segmental arches , on Tuscan columns in the second story and in the third on piers, faced by similar half columns, a work of the time about 1 00 and without special refinement. Also the stair tower connected with it and its portal are only medium good.

Halle.

Among the cities of this province that play an independent part is to be particularly mentioned Halle. Already after the 13 th century the city had acquired much importance by its salt works, that it fought an obstinate feud with the archbishops of Magdeburg;and could maintain a strong army in 1435 against archbishop Günther and the electors of Saxony. Its prosperity contanually increased in the course of the 15 th century by the ever extending commerce; but the constantly increasing wealth of Leipzig, favored by the Saxon princes, and yet more the internal dissensions of the patrician and popular parties soon ruined its strong position, so that archbishop Ernest in

league with the democrats overpowered the city in .4/8 and by establishing the strong Moritzburg (1478-1503) could remain p permanently in it. Still more decidedly did archbishop Albert v- Brandenburg (1513-1545) influence the fate of the city. This worldly inclined prince of the church, but enterprising on all sides and recklessly proceeding, who after 1514 possessed the two great archbishoprics of Mainz and of Magdeburg, and in 1518 added the dignity of cardinal, did not delay to transform in a comprehensive manner the internal and external conditions of the city. Without reverence for the old, yielding to his inclination for magnificence end to splendid artistic undertakings, he removed old churches, changed the parish districts, founded new establishments, added imposing buildings and naturalized the style of the Renaissance in Halle, just as he had brought into use on the beautiful well on the Market place at M Mainz (p. 436, Vol. 9). His first important undertaking at Halle is the cathedral church, which with retaining the mediaeval plan after 1520 was transformed into a collegiate church and splendidly equipped. He therewith a new palace between the b buildings of the cathedral and the Klaus gate, the still existing residence palace (1529). Even more powerfully he tore down the two old churches on the Market and after 1529 erected the grand church S. Maria, still entirely in the Gothic style, but with rich Renaissance decorations of the interior. Already earlier had he given to his favorite Hans v. Schönitz several chapels on the Market, in order to build with their stones a series of stately structures. The grand arrangement of the Market place, that scarcely needed to yield to any other in Germany, and over which rose great and still partly mediaeval towers w with the imposing,magic of the church S. Maria, is the work of Albert. Even more meritorious was it, that he moved the council to cease the injurious old custom of burial in the city, and to lay out a cemetery outside the gates, whose ground form and artistic treatment alone existed in Germany. Finally Albert, against his own opinion gave an indirect permission for the introduction of the Reformation into the dioceses of Magdeburg and Halberstadt, since in 1539 he granted to the assembly the free exercise of their religion for the payment of his considerable debts.

In the history of the German Renaissance a prominent place

is due to this prince of the church. At the university of Frankfort o-Oder, where he also learned to know Ulrich v. Hutten, he was introduced by humanistic studies to the spirit of the new time. In the religious domain, spell bound by deep rooted prejudices and by his elevated position in the church, he strongly adhered to the traditional; but he gave himself the more recklessly to the culture of the artistic life. Among the contemporary princes of Germany, none promoted the arts in such an impressive way. What was created by his orders by masters like Dürer, Grünewald, H. S. Beham and L. Cranach, is well known. The Pinacothek in Munich, the galleries at Aschaffenburg exhibit a rich number of paintings, that were ordered by him. In the library at Aschaffenburg are seen several missals and prayer books, that were most richly adorned by magnificent miniatures by N. Glockenstein and H. S. Beham. Du"rer twice engraved his portrait on copper; by the most excellent master he caused his seal to be engraved, that belongs to the most artistically valuable of its kind. P. Vischer must make for him the distinguished tomb for the monastery church at Aschaffenburg; he then caused the beautiful relief of the Madonna by J. Vischer to be placed there, and also executed in noble Renaissance forms, but in any case produced by Vischer's foundry the tomb of S. Margaretha in the same church was ordered by him. The c church foundations established by him, namely the cathedral at Halle, he furnished with magnificent tapestries, relequaries, and artistically adorned sacred vessels. The "sanctuaries" of this church must then be engraved on copper by Dürer in his own works. Of the architectural creations of this art-loving prince Halle still possesses an important number. As for that well at Mainz, yet a few years earlier appeared there in full charm of its sportive decoration, so that these works belong to the earliest created in Germany by the new style.

In his zeal for the Catholic faith Albert devoted his attention chiefly to the equipment of the church. The cathedral or the friars' church were nowise built by him, as men have well said, rather he exhibited in the choir a severe early Gothic composition in the noble forms from the beginning of the 14 th century, while the nave appeared to have originated somewhat later. But when Albert founded the collegiate church here, he adorned the building after 1526 by a number op imp-

important works. He knew how to attract artists here, who understood how to treat the style in independent and in part in masterly manner. To this time belongs the elegant dedication tablet of 1.23 in the north aisle, treated in early Renaissance forms. Further the pulpit from 1526, one of the richest works in sculpture of our Renaissance (Fig. 324). Entirely decorated by foliage, playing cupids, rich members and representations in sculpture, all executed in sandstone with great skill, painted and gilded, the work has the expression of the most l luxuriant freshness of life. Above the doorway is an Ecce Homo, on the stair railing are the fathers of the church, and on the upper enclosure are represented the apostles and evangelists. of the same magnificence the doorway of the sacristy is ornamented by fabulous richness, flanked by two columns entirely resolved in sculpture. Likewise the little south portal of the church exhibits the same sportive elegance. Finally belong to the same time the statues of the apostles on the piers of the nave, very important figures in the grandest style of Dürer's art, powerfully expressing the character, the garments in folded style, which then prevailed in Nuremberg. The rich canopies beneath which they stand, are still essentially Gothic and have little consoles that support statuettes of prophets. Here intermingle the forms of the Renaissance, but especially the great consoles of the principal figures are decorated in the most elegant manner by volutes and ornamentsin the new style. From t the work of Albert finally came the semicircular gables that crown the exterior of the church and give it such a singular expression. Rising high above the tolerably steep bank of the Saale, the cathedral looks more like a secular than a church building. The two towers added py Albert at the west side were so poorly built in the haste, that they had to be torn down in 1541. Soon afterwards the architecture-loving prince erected the old residence palace beside the cathedral, that indeed now badly rebuilt and deformed has retained little of its original splendor. Two great arched portals are seen, each with a smaller doorway at the side, in simple Renaissance forms. The borders of the pilasters and arches have inserted shields, that unskilfully even extend over the border on one portal. The wide and irregular palace court must have made an imposing impression. In the ground story still remain parts of the columnar

arches, which with [illegible] traces of [illegible] have [illegible] [illegible] of [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] Gothic columns have [illegible] early Renaissance forms.

In the cemetery, [illegible] [illegible] are the very ruins of [illegible] [illegible] of the entrance bearing the date 517. In the church [illegible] [illegible] is a [illegible] inside the altar, [illegible] [illegible] [illegible], [illegible] covered by [illegible] and [illegible] [illegible] [illegible]. [illegible] mixture, which the [illegible] fermentation of that epoch gave it [illegible]. [illegible]

re. A similar [illegible], no less rich but also already [illegible] is in the [illegible] church.

[illegible] a very important work of the [illegible] decoration [illegible] [illegible] S. Maria in [illegible]. The [illegible] [illegible] of the nave, a high [illegible] [illegible] with the [illegible] [illegible] effect is [illegible] [illegible]

R. [illegible] completed this [illegible] in [illegible]. [illegible] it is [illegible] remarkable, that the same master [illegible] in Renaissance [illegible] [illegible] Gothic [illegible] the side aisles [illegible] on Gothic [illegible] and [illegible] [illegible] vaults. [illegible] of [illegible] are covered by [illegible], [illegible] and [illegible]

[illegible] columns in the style of the [illegible] Renaissance [illegible] in [illegible] [illegible] the [illegible] forms in [illegible]. [illegible] of the [illegible] of the upper gallery are [illegible] [illegible] [illegible] church in the side aisles [illegible] the [illegible] with [illegible] in the best Renaissance, the [illegible] [illegible], all [illegible] and [illegible] are covered by [illegible]. A Doric triglyph frieze [illegible]

[illegible] stalls of 1575, finally behind the high altar is a very [illegible]

arcade, which with segmental arches of wide span have axial d distances of 16 ft. and extend along the ground story. The strongly swelled columns have plain early Renaissance forms.

On the contrary, entirely mediaeval are the vast ruins of the Moritzburg built by archbishop Ernest, the entirely Gothic weapons on the entrance bearing the date 517. In the church S. Ulrich is a tabernacle beside the altar, constructed in late Gothic branched work, then covered by consoles and little columns in the most ornamental early Renaissance, to end again w with naturally interlaced branch work. This is the strangest mixture, which the artistic fermentation of that epoch gave in animated expr ssion. In the same church is a richly carved pulpit from 1588 with Biblical tales, strongly Barocco in the forms. A similar pulpit, no less rich but also strongly Barocco, is in the Moritz church.

But a very important work is the grand decoration shown by church S. Maria in all its parts. The great structure of the nave, a high hall church with the noble internal effect is one of the latest Gothic works in Germany, erected 1530-1534 by m master N. Hofmann. On the southern gallery is:- "By God's help, N. Hofmann completed this building in 1554". But it is most r remarkable, that the same master has decorated in Renaissance forms the building entirely constructed in Gothic. Namely in the side aisles are galleries on Gothic piers and arranged with ribbed cross vaults, but the entire arch spandrels of sandstone are covered by Renaissance ornaments, foliage and scroll work mixed with figures. The parapetsof the galleries are divided by little candelabra columns in the style of the early Renaissance, but are filled with Gothic tracery. Likewise the upper gallery in the north side aisle shows the sace forms in wood carvings. There also on the priers of the upper gallery are executed two splendid palm trees. To these are then added , that the entire church in the side aisles beneath the galleries are furnished with seats in the best Renaissance, the backs ornamented by pilasters, all rich and varied being free surfaces covered by noble foliage. A Doric triglyph frieze with an excellent conventionalized crowning forms the termination. There is repeatedly read the dates 15_2-1566, and the progress of the work can be followed in detail. To this are added choir stalls of 1575, finally behind the high altar is a very magnif-

magnificent sedilia in carved work of rather luxuriant forms from 1595. On the contrary the early Renaissance pertains to the pulpit, on which the Gothic still predominates in even the details; but the pilasters of the doorway show Renaissance forms.

The secular buildings here are strikingly inferior to the c churches. The city hall is an unimportant structure of the late Gothic time. The loggia of the middle building was built in 1 1558 by N. Hoffman already known to us. The interior of the upper ante hall shows a skilfully membered beam ceiling with coffers, the beams covered in the mediaeval manner; further a stone portal in Renaissance forms, simple and with pilasters and arched gable filled by a shell. Then a beautiful cabinet with inlaid work represented architectural views. More important is the city scales lying beside the city hall, now serving as a school, a stately stone building with very rich portal of good Renaissance time, originating in 1573-1581. In the decoration of the portal, on the shafts of the Doric colunms, arch spandrels, the frieze and ornaments,prevails beautifully drawn foliage, namely on the frieze are acanthus scrolls with playing cupids, the archivolt is even faceted, and finally on the pedestals are lions' heads. A little doorway for persons on foot beside it has side niches with shell vaults. Originally the facade had a richer expression by two bay windows corbelled out for the second story, that are still visible on the illustration in Dreyhaupt. In the interior a massive hall with a horizontal ceiling leads to a beautiful winding stair with fluted newel, then to a wide court, whose right wing is constructed in characteristic half timber work with deeply coved beams and elegant carved consoles.

An isolated example of the early Renaissance is the corner house at the Market and Kleinschmidt st., with high gables at both sides, whose friezes and volutes are effectively animated merely by steps. The building may belong to that group if houses, which Hans of Schönitz caused to be erected on the Market. From the middle time dates the house at the corner of Great and Little Stone sts., with a round corbelled bay window, indeed now half closed, but still showing elegant scroll work on the parapet. The other private buildings here first belong to the final time and are neither prominent in number nor in artistic

importance. An exception is the great show portal at No. 6 Leipzig st. dating from 1600. It has at the sides seats in niches with shell vaults and opens with a great and drily ornamented arch; above are hermes that bear the cornice, in the arch spandrels are the reclining figures of the Sun and Moon; on the cornice are Justice, Temperance and Samson with the lion, between being inscription tablets enclosed by garlands and fruits. It is splendilly Barocco with great decorative effect, but which is out of proportion to the too small facade. The vestibule covered by cross vaults ends at a court enclosed by bold half timber structures. A handsome smaller portal with ornamental membering is seen in Great Moritz st.; the strong and dry Barocco portal with Tuscan columns on high pedestals, with beside it a little rectangular driveway is at No. 7 Great Stone st. How long the earlier Renaissance forms were influential here may be seen on the portal at No. 6 Little Klaus st. of 1658. Sometimees occur richly carved woodin bay windows, that correspond to the later Leipzig bay windows in plan and treatment. Thus on the house at No. 2 Little Schmieden st. is one entirely covered to the top by foliage and festoons of fruits. Similarly at No. 2 Great Marker st., but less rich.

A work of particular grandeur in my opinion, alone existing in Germany, is the old cemetery. If we turn to the right at t the eastern side of the city on the new plan, the gently ascending way leads between high walls in a few minutes to this churchyard, that with its noble groups of trees crowns the height and affords a wonderful view over the city with its towers aven to the walley of the Saale. A gateway over which is built a domed tower leads into a vast rectangle, which is surrounded by arcades with 94 arches of about 16 ft. span. They are segmental and rest on dividing pilasters, each enclosing a separate family tomb with inscription covering the archivolt, ornamented on all surfaces by pilasters and spandrels by ornamentr of the best Renaissance. Above the entrance portal is the boldly treated portrait bust of the architect, N. Hofmann, But without this monumental evidence one would decide on this architect from the similarity of the forms of the Market church. Indeed even in the same years, when extensive seats of that church were carved, occurred the construction of the cemetery. There are

repeatedly read the dates 1563-1565, frequently the initials of the master besides the initials T. R., and on the east side is once read H. Reuscher. At the south side a number of arches are decorated in a particular style, so that the scrolls of foliage are entwined like vine scrolls in the wonderfully rich play. Otherwise prevails great unity of ornamentation, that it is surprising how on such an extensive work ornamental talent and the gift of invention never fail. That the execution must have been left to different hands is conceivable; much has excellent refinement, only the figures have less worth. But that the city could execute such a work at the same time as the grand works of the Market church is a fine proof of its monumental sense, and indeed also of an especially pure religious life.

Merseburg.

This very ancient seat of a bishop preserves in the powerful castle a grand testimony of the princes, who resider there. Its three wings enclose a wide rectangular court area, whose fourth side borders the side of the cathedral at the south, indeed so that the west facades of the castle and cathedral lie in the same line.

The northwest angle of the castle is enclosed by a court planted with trees, around which are grouped smaller accessory structures. One enters this court from the cathedral place, through a stately portal in bold architecture with bosses and rather Barocco additions (arms of Merseburg supported by lions). By a relatively small passage one passes from thence into the imposing inner court of the castle. Here stands also the old black cage in which were fed the historical ravens of Merseburg.

Before the last gable of the west facade lies a slender and high stair tower, with a similar one before the middle gable of the north facade. The latter is next the castle gardeo, on whose axis stands a stately colonnade structure of a later time. A planted terrace with magnificent outlook lies before the east facade looking on the charming valley if the Saale, which in combination with the slender towers of the castle aod the mediaeval cathedral church with four towers presents an unusually picturesque view from that bank of the river.

The architecture of the exterior as well as that of the internal castle court is substantially determined by the high ga-

gables, (on the north wing at wider and on the east and west wings at lesser intervals), which rise above the continuous main cornice up to the height of the ridge, and are divided in three stories, diminished by volutes and obelisks, ending above with a straight gable.

The principal stories exhibit great rectangular windows divided by stone crosses, or as chiefly in the court are windows terminating with curtain arches in three reversed arcs. This form favored in Saxon countries belongs to the end of the middle ages. In fact the castle was erected mostly in that epoch by bishop Thilo v. Trotha (d. 1514).

Otherwise the external facades are entirely without ornament. The more richly treated is the inner court of the castle. To the mediaeval towers of the cathedral church lying in the southwest and southeast angles is added in the northeast angle an imposing stair tower with bold cornice with consoles and stately roof, rising nearly twice the height of the facade. A handsome portal (enclosed by a Corinthian order; in the attic adorned by volutes being the first oblique window of the stair) 1 leads into the tower, next to which along the east wing extends a terrace structure overrun by luxuriant foliage. In the middle axis of the next gable projects a bay window extended through the two principal stories and the first story of the gable, resting on free Gothic ribs, ending above in an attic with round windows and volutes. In the southeast angle projects from the third principal story a long covered wooden balcony on stone consoles. The partly very large windows of this entire east wing nearly all have segmental tops.

A rich portal marks the middle of the north wing, whose lowest story still betrays mediaeval influence on two other portals. The enclosing Doric columns on stylobates bear on their entablature the statues of S. Lawrence with the gridiron and of the evangelist John, between them being boldly placed as a crowning the bishop's arms supported by lions. All is richly decorated, the upper part of the shafts of the columns being fluted, yet the details are rather bombastic; the whole has very good proportions. In similar taste is the stately bay window of this wing on a richly decorated corbelling, rusticated in the second story with the Doric order, in the third

with Ionic pilasters on vertical consoles. The whole is crowned by an attic with round windows and volute ornaments.

In a similar manner is also adorned the west wing, many stone arms here attracting the eyes.

The south side of the castle court is then occupied by the catedral church with its steep gables and towers, and thus this court forms a whola if grand dimensions and with an unusually picturesque effect. If one conceives with this the former painting (of which many vestiges appear, especially over the windows on the north wing), then this court must formerly have made a magnificent impression.

On the contrary the masonry everywhere exhibits great simplicity. Only on the portals and bay windows is recognized the r rich mode of decoration of the late Renaissance with its metal ornaments. These parts manifestly date from the end of the 16 th or the beginning of the 17 th centuries. As architect is n named S. Hofmann, perhaps a son of the master employed in Halle. The show piece of decoration is in the interior, the magnificent winding stair arranged in a polygonal stairway, like the beautiful stair of Göppingen, with its underside entirely covered by scrolls, masks, arms and all sorts of figures in finely treated reliefs. The stairway ends with an elegant star vault in late Gothic forms with the inscription:- "Master John v. Kostitz, cathedral prefect". A sedond stair is almost as richly ornamented, its underside being entirely covered by ornaments in the well known character of metal overlays.

To be mentioned is still the original triangular wells. On a bold curb opens arches on three sides, enclosed by Doric columns with broken entablatures richly adorned; three arches supporting very animated seahorses join over it; the common keystone is crowned by Neptune with the trident. Between the seahorses and over the axis of each arch is the arms with a rich enclosure. With Barocco details, the whole has an unusually animated outline and bears the impression of a luxuriant and fanciful epoch. (Illustrated in the Studies of the Architectural Society at the Polytechnicum in Stuttgart).

In the cathedral the pulpit (about 1526) is substantially l late Gothic work, with rich reliefs carved in wood, indicating the appearance of the new style in certain Renaissance elements.

Thuringia.

In the Thuringian province, with the exception of Erfurt, no city commonwealth rose to independence in this epoch. But much is to be said of princely buildings, with which the Saxon dukes and electors adorned their numerous residence cities. Still we find among them no creation of the fisst rank. What is of importance for our consideration may be briefly mentioned.

Of the old castle at Weimar first remains the round tower, indeed with a later addition. With it are connected some older parts, irregular and unimportant with the exception of a rather imposing arched portal, whose splayed jambs are enclosed by ornaments in early Renaissance; (originating about 1530). Likewise the crowning with the arms beside which are arranged dolphins. The vaulted vestibule leads to an entirely plain winding stairs. The gables of this building, with simple arched steps divided by dry bands, belong to the same early time. A model in the library of the grand duke gives a representation of the old building before the fire in 1618. Duke John Ernest begun the rebuilding in 1619, which was then replaced in 1790-1803 by the modern rebuilding in great part. From those times date the Red castle, which with its portals and gables represents the beginning Barocco style, but also a higher artistic worth.

Otherwise the city offers not much of importance for the Renaissance. Most interesting is the house of Cranach on the Market, originally about 1526 and adorned by the arms of the master. It has in the ground story of the irregular facade a system of great arched openings in the character of the sportive early Renaissance, with thin little candelabra colunms decorated by luxuriand and broadly drawn foliage and many kinds of figure elements. The oblique jambs of the arched openings exhibit the favorite shell niches with stone seats. The likewise splayed archivolts, the surfaces of the spandrels and the horizontally ending crowning gable, have rich foliage. With t the modern arrangement of shops has occurred a restoration of these parts, which adheres well to the character of the original. The windows of the facade are distributed irregularly and exhibit mediaeval coved mouldings, the upper termination is made by two gables, divided in a tasteless way by plain belts and ending in recurved lines.

The developed Renaissance appears in the simple and dry structure of the city brewery of 15.6. The windows are crowned by heavy gables, but still have Gothic coved mouldings. The portal is terminated by a similar gable resting on fluted Tuscan columns. At the sides are again seen the shell niches. The unusually high stepped gables are profiled by volutes, that with luxuriant foliage end in colossal dolphins at the top, and the crowning is the figure of an armed man. From 1568 dates on the present criminal building, an elegantly wrought double arms in a frame of rolled and cut bands. Several little Renaissance p portals are seen on different houses, for example in Breiten st.

In the city church the noble and great altar painting by Cranach in 1555 has a freely carved top with weapons, figures and horsemen and magnificent foliage, partly in Renaissance and partly belonging to late Gothic naturalism. The whole is entirely painted and gilded, with high artistic worth. Also the epitaph of duke John William from 1576 is a brilliant marble work executed by a master, probably the work of a Netherlander trained in Italy.

Erfurt in the middle ages was one of the greatest cities in Germany, and still possesses in its monuments important evidences of its former power. Its cathedral with the great flight of steps leading up the hill and the just opposite high portico of church S. Severus form the monumental centre, a kind of Acropolis of the city. The citizen class had become powerful by commerce of mere exchange between north and south, as well as by an early connection with the Hansa, also strongly participated in the movement of the Renaissance.

Quite early appeared the new style on certain secular buildings. In Allerheiligen st. is the imposing building of the Saxon university, founded in 1521 according to an inscription and adorned by Renaissance arms in 1542. In the upper story are placed coupled windows enclosed by columns in a very wonderfully awkward early Renaissance, terminated by a bold cornice, a above this being segmental arches filled by shells, with spheres placed on the angles. The same windows, evidently by the same master, are employed in the ground story of the house at No. 6 there, the upper windows on the contrary being simpler with mediaeval mouldings. On the other hand the splendidly carved doorway of the house with its Corinthian columns and

ornamental flat reliefs of beautiful design are a work of the perfected style. At No. 8 in the same street in 1533 and 1537 prevailed exclusively the Gothic. From 1549 then dates a little portal at No. 48 in Michaelis st. with peculiarly treated shell niches.

A stately composition is the gabled house at No. 7 on Fishmarkt, zum rothen Ochsen and from 1562. The portal is enclosed by faceted ashlars and has side niches terminated by volutes instead of the shell vautls usual elsewhere; a form generally recurring in Erfurt. Above the ground story extends a frieze with playing children. The second story is suitably subdivided by fluted Ionic pilasters, the windows have gables with scuptured caps. The third story is more simply treated and without divisions, the windows with mediaeval mouldings. Most original is the gable facing the gable roof (Fig. 325) with its pilasters aod bold window enclosures, and particularly the fanciful groups of figures uniting the steps at the angles.

Similar composition, though in richer execution with stronger use of relief ornament and a decided inclination to the Barocco is shown on the same place by the splendid facade at No. 13 from 1584. Above the ground story extends a picturesquely treated flat relief divided by rich consoles. Fanciful hermes subdivide the principal story, and Corinthian pilasters on bold consoles the third story. Finely ornamented friezes form the terminations of the stories and an elegant cornice with dentils separates the upper story from the gable above. The windows of the second story have rich Barocco entwined caps; all others and also the bay windows on the roof have stepped gables with strongly projecting heads. The outlines of the stepped upper part are then animated by groups of figures. It is one of the most developed facades of our Renaissance, distinguished by excellent proportions. In the interior is a vestibule with beautiful Gothic net vaults, that leads to a stately winding stairs. The newel rests on slender columns, and the underside of the steps is most richly decorated by ornamental reliefs.

Considerably earlier, finer and yet plainer is the house at No. 37 Anger place from 1557. The portal (Fig. 336) displays in attractive form the here usual form of side niches, whose treatment is worthy of consideration. The pilasters enclosing the portal are adorned by handsome scrolls, like the frieze;

The spandrels contain the heads of Christ and of Paul in medallions. The otherwise simple facade obtains some animatior by a polygonal bay window projecting in the second story, and a beautiful iron grating fills the transom over the dcor. En the v vestibule are seen splendidly wrought columns of a later time.

An ornamental work is the tombstone of M. Sachse and his wife placed on the exterior of church S. michael, probably erected by the son after the death of the latter (1553). The figures of the deceased are enclosed by an elegant Renaissance border on fluted Tuscan pilasters. The work is executed in assured mastery. Just in the vicinity at No. 38 Michaelis st. is the imposing house of this family from 1565. A portal with angle niches and enclosed by Ionic half columns, archivolts divided in facated ashlars, two medallion heads in the spandrels, as on the house on Anger place, in the frieze being the saying:- "What God gives is unexpected". Above is a projection in form of a shrine flanked by little Corinthian columns and crowned by a gable, within it being the arms of M. Sachse and E. Langen. Two colossal winged dolphins form a Barocco enclosure at both sides. The angle of the house is treated originally as a strong rusticated column with Tuscan capital. The windows have throughout the mediaeval coved moulding. A little house beside church S. Michaelis possesses a stately portal from 1561, with side niches like the others and a finely membered archivolt, flanked by Corinthian columns. On the frieze is the inscription:- "God speaks it, and so it occurs. I. Milwicz, A. Schwanflogelin". Also the spandrels are finely treated weapons. The windowu of the ground story likewise have Corinthian columns as an enclosure, drily faceted ashlars on the frieze and little gables as a crowning.

The close of this epoch is formed by one of the richest and most elegant houses of this style, the house zum Stockfisch in Johannis st. from 1607. Two stately portals (Fig. 337) in strong Barocco forms and a bay window adorn the tolerably wide facade. The house door exhibits finely carved work, its enclosure at both sides being again the favorite niches. Quite magnificent is the animation of the surfaces by a rustication with ashlars alternately smooth and with finely treated ornamental borders. To the vestibule of the house is a bold portal flanked by Ionic columns.

Something is also found in the churches. In the cathedral is a great wall epitaph from 1576 in the southern side aisle, erected like an altar in a style already very Barocco, therewith the rich polychrome monogram of the master E. G. From the same time is the tomb there marked H. F. Then is also the epitaph at the east end of the same aisle with similar composition and execution. Further belongs here the font from 158/, with figures of the Virtues between fanciful hermes and caryatids, also very richly adorned by metal ornaments. Around the font rises a great fanciful canopy on six Ionic richly decorated columns with gold ornaments on blue ground, a high dome with open ribs above the entablature and crowned by slender pyramids on the angles, at the middle being at top a larger obelisk extended to the vaults, all this richly decorated and painted, recently restored, with a fanciful Barocco effect.

Finer and more ornamental is the pulpit in church S. Severus, an elegant work from 1576.

In Jena are found two complete Renaissance houses with very strong architecture. The so-called Burgkeller is quite near t the city church and is a gabled structure of modest dimensions. Rather odd is the effect of the bulbous termination of the main gable, as well as that of the roof bay window over the shed r roof of the side.

Outside the pr ncipal gate and rather forced into the angle lies a small flight of steps. The architecture of this gateway exhibits the form usual in Jena as in all Thruringia; round arched portal with splayed jambs, in their vertical surfaces being formed niches with shell vaults and round stone seats; the curved soffib in a rich section with rich mouldings, egg moulding, dentils, divided by little consoles (Fig. 336). The window openings show a handsome treatment of details, all with horizontal caps and gables. In fine gradation the wall masses are made lighter, with contenually richer enclosures of the windows. The wide openings of the upper principal story are divided by little slender Ionic columns, and likewise the opening of the roof bay window on the side by a Doric dwarf column.

The second house, a few houses distant in the next alley, exhibits almost an Italian subdivision of the facade. In the lower story are two stately arches enclosed by a stately Tuscan order of pilasters; very remarkably the arched opening is util-

Utilized as the window of a mezzanine story. The frieze of t the principal order bears the inscription:- "Glory to the Highest, etc.". The story above shows a fine architecture with pilasters with twice the number of axes. The windows are enclosed simply. The other stories were alled later. The interior is unimportant.

Besides these houses commonly reappears the portal decorated above; the gable termination of the city hall at Jena with an artistic clock also belongs in the Renaissance period.

The little which Gotha possesses of Renaissance buildings d not exagtly prove an important artistic activity, but meanwhile follows the works of the neighboring places and verves to complete the picture. The city hall is an elongated rectangle with high gable,on the north end toward the Market with a square stair tower at the south end. The facade of 1574 later experienced thorough changes by projecting stucco pilasters. But the portal with its side niches and a crowning above with the arms, at both sides being misshapen dolphins, corresponds to the treatment that we found in Erfurt and Wiemar. Likewise the high gable with its Barocco volutes and its fantastic figure ornament resembles contemporary buildings in Erfurt. The termination is formed by an open arch with the clock, on this being a little figure of a knight as crowning. Already on the upper gallery of the tower is the ornamental wrought iron railing; besides over a modernized portal of the western longer side is a finely executed arms,held by two lions. A plain winding stair leads around an octagonal pier in the tower to the upper story, which contains a great and long ante hall.

A rather simpler portal in the character of the city hall, and likewise with niches and stone seats, is on the postal building on the Market. Frequently are found similar gateways. Somewhat different is the treatment of the portal on the house at the corner of the Little Erfurt alley and the Market from 1563.

Among the cities there rises on the south side of widely visible hills the colossal but rather plain design of castle Freudenstein, substantially belonging to the rebuilding executed in 1646 by Ernest the Pious. By the decree against John Frederic the Mediator (1567), castle Grimmenstein built by him was taken and razed, and it its place was erected that now ex-

existing under the name of Friedenstein. It is a vast rectangle enclosed in front and on both sides by the principal buildings, the court surrounded on four sides by arcades on piers, and opened by a portal at the middle, that left free the view of the exit into the park. From the old Grimmenstein dates only the portal of the chapel beneath the arcade at the left of the entrance, dated 1553. It has the closest relation to the portal of the castle chapel at Torgau, similar foliage in the fresh style of the early Renaissance and like angel figures in the scrolls. The enclosure by Barocco volutes belongs to the rebuilding in the 17 th century.

In the art chamber still preserved in the castle are many valuable works of the German minor arts; ornamental drinking vessels, beakers and goblets, a globe with fine support, astronomical instruments, beautiful watches, glass vessels and cast objects, and before all the little alleged breviary, but actually a princely genealogy of the 16 th century, one of the most precious jewels of the German goldsmith's art, there naturally attributed to B. Cellini, but in truth results from the kind of technics and the artistic forms, the work of a distinguished German master. The cover is made of solid gold adorned with d diamonds , rubies, emeralds and enamel, there being added in relief work on the front side the adoration by the shepherds and the four evangelists, on the back side the resurrection and the four women of the evangelists, on the back the creation of the first man and the fall into sin, The precious little v volume is about 2 inches wide and 2.5 ins. long and came from the possession of the grand duke of Mecklenburg-Schwerin by g gift to Gotha, and was retained for the art cabinet.

Further northward to the edge of the Harz mountains are only unimportant works of the Renaissance to be mentioned. In Nordhausen the city hall is an extremely plain structure of 1614, the gable in half timber work without artistic decoration. The windows and great portico, by which the ground story opens toward the Market, exhibit the mediaeval coved profile. Before the middle of the facade lies a tower with a stately wide stair with newel, that opens on the portico. The ante hall in the interior is rectangular and is not large; on a dry middle column, corresponding to half columns in the walls rest the beams of the ceiling. The capitals are almost Romanesque. Even the cor-

H. Hacke. 1609". a little portal of sandstone has the dry forms of the late Renaissance. In the ante hall of the third story, the middle column presents the most striking example of thorough misunderstanding of Renaissance forms at so late a time. In Eisleben there struck me only a brass chandelier, that belongs to the most beautiful of its kind, adorned by vine scrolls, grapes and little figures.

Vastly more tasteful and richer in form is the Renaissance in the southern projections of our province. To the most interesting works of the time first belongs the Heldburg, a show building erected after 1558 by John Frederic the Mediator. The castle rises on a conical basalt rock towering about four hours south from Heldburghausen, that by its picturesque shape and dense forests charms the eyes from afar. The old fortress is a prettw irregular group of buildings, both in consequence of restricting conditions of the site as by the erection at different times. (Fig. 338).

To the terraced and projecting ornamental garden G on the level of the inner court, at A one passes over the drawbridge and through a stately gateway into the prison-like outer court, and from thence and always ascending at one side to the horse bath N, on the other to the well house O.over the draw well extending to the bottom of the valley and cut in the basalt rock, and then through the entraoce B into the inner court C. Likewise from the opposite side an entrance F leads past the former spacious stable G into the court. From which side one then enters the so-called French building on the south side of the court with the richly decorated bay windows D and E, and the round stair tower attracts the eyes. The architraves of the windows of the handsome little portal exhibit too fine and almost lean mouldings. The bolder relief has the bay window (Fig. 339) and the beautiful portal to the stair tower. The original gallery of the latter (the lower series of balusters is of stone, the upper of wood) probably afforded a view over the lower parts down into the valley; the upper projection like a bay window must earlier have served to receive a clock.

Although the popular name for the parts F, G and H is "old heathen buildings", it appears that the oldest parts of the still existing buildings are located in the buildings lying at the main entrance B. For here already the round arched

windows on the exterior indicate a chapel of the early middle ages; but one also finds in the interior (indeed difficult of access and sparingly lighted) evident traces of church mural paintings; (Christ on the cross and mourned by Maria and John). Portals with pointed arches certainly occur on the so-called "heathen building", but also on the commandant's building L. M, although the latter elsewhere shows influences from the Renaissance, namely on the round towers((one of which is over the driveway B). The portion J K, which formerly contained the great kitchen was torn down, and its foundation walls now serve as a terrace, from which a charming view is obtained.

The most interesting and artistically most important point is that French building, that by its severe window architecture with the simply membered gable also gives the exterior of the castle a stately appeazance. In fact the forms recall French buildings.

On the ornaments of the bay window, that differ much in value, the following is to be said; the bay window D exhibits besides a beautiful frieze decoration birds,in the Ionic order of the second story are mostly emblems of war, but the bay window E has mostly emblems of hunting, fishing, etc., and also at D strut figures of warriors; at E are mermaids and other female figures play the chief parts in the ornamental surfaces. On one bay window is read the date 1562.

The inner rooms contain little of artistic importance; the doors have dry and tasteless enclosures; in the arch spandrels are some good portrait heads in medallions. The fireplaces still existing are rudely treated in comparison to the exterior; the ceiling cornice is supported by heavy consoles or hermes. Otherwise the rooms are plastered and plain.

A great design is the fortress at Coburg, begun about the end of the 15 th century, in great part still with rich Gothic decorations, in the court being a picturesque open stair in three stories and very well carved in wood. A show piece of the latest Renaissance is the so-called Horn chamber, a hall adorned entirely by paneling and indeed with colored inlaid work. Between Barocco pilasters are seen rich figure representations on the walls. But most beautiful is the ceiling with its strongly moulded beams and coffers, all panels decorated by fine ornaments. This state chamber belongs to the works

executed by John Casimir (after 1596). The same prince also adorned the city by several imposing buildings, and caused to be altered the Ehrenburg erected on the site of the earlier Barefoot monastery in 1612 (modernized after 1816).

Of the buildings of John Casimir I name first the administration building, an unimportant work in general from the beginning of the 17 th century, only distinguished by two handsome bay windows with portraits of princes and frieze with consoles. Similar is the gymnasium founded in 1605 and the arsenal, yet skilful structures of the final epoch and executed in sandstone, still without more refined feeling or higher architectural conception

In church S. Moritz are to be named some tombs. First are several bronze slabs, among them the very skilfully executed one of John Frederic the Mediator, who died in 1595 in prison at Steier, and his wife Elisabeth, who preceded him by a year, a and as the inscription of the tomb slab states, died in the custody of her lord at Neustadt en Austria. Similar but much ruder is the memorial slab of John Casimir (d. 1633). The great epitaph executed in alabaster and entirely painted, is a high and already very Barocco structure like an altar, and much overloaded.

Anhalt.

The Anhalt provinces belong by the character of the Renaissance works to the group of upper Saxony, although they receive at the same time certain influences from the adjacent domain of lower Saxony. The latter especially consist in certain examples of that artistically treated wooden construction, that we shall find in the Harz regions.

The most valuable remains of our epoch are possessed by Dessau in the western wing of the ducal castle. The building encloses a rectangular court on three sides, but in the east and south wings experienced a characterless modern transformation in the times of the tasteless barrack style. Recently before the middle building was placed a grand stairway in the forms of the Frederick building of Heidelberg. On the contrary the entire western wing is a worthy work of the beginning Renaissance, belonging to the earliest in Germany; then the gable end, that is stepped with heavy early Renaissance arches, contains as arms the double eagle and the inscription:- "Charles V emperor. 1530". The pilasters that subdivide this and the court

side of the upper story, appear to belong to a modern restoration. At the middle of this wing is built in the court the main stair (Fig. 340) in a polygonal tower, to which flights of steps lead at each side, whose landing extends around the stairway as a rectangular balcony. The pilasters of the parapet, v very handsome and crowned by bears holding arms, together with the little baluster columns of the railing belong to the early Renaissance; but the tracery in the separate panels, the portals of the steps as well as the lower entrance leading to the cellar with its interesting Gothic rounds are mediaeval. The effect of this rich and original work is iven enhanced by complete painting or gilding. The Renaissance then appears in certain ornaments of the balustrade, attractive in the rich crownings of the portals. The composition of the stair is the same as at Torgau, but is somewhat earlier and by a master, that in part still belongs to the Gothic. On the main portal of the tower is read, that princes John, George and Joachim together erected the building in 1535. I believed that the date of 1531 was recognized on a little tablet. To this corresponds the historical statement, which says that prince John II with his brothers George and Joachim executed the rebuilding of the castle, whose older parts were built by the brothers Albert and Woldemar in 1341. Probably as so often occurred, the approaching marriage of the prince to Margaret, daughter of John of Brandenburg, widow of duke George of Pomerania, gave occascon for the new building. John was a noble loving architecture, roused his subjects to build and gave them the necessary wood, when he said, "that he preferred to see a man dwell near him, than that the wood should stay in the forest and stags and other wild animals to stay therein". His brother Joachim, who lived till 1531 at the court of duke George of Saxony, adhered to t the Reformation and to the great sorrow of that prince faithful to the old religion, after his brother's death (1551) continued the buildings already commenced. In fact one sees on the same west wing farther inward a rather primitive Renaissance tablet, that contains the name of Joachim and the date 1549.

In the interior of the stairway the newel is adorned at the base by elegant Renaissance ornamerts, while the little windows of the stairway exhibit Gothic motives. On the upper landing of the stair is found a portal, whose broken pointed arch

yet belongs to the middle ages, while the enclosing pilasters, panels and especially the wonderful dolphins unsymetrically placed on the frieze betray an unskilful Renaissance. The portal beneath the stair leads to a room, whose beautiful Gothic star vaults rest on a middle column. (Unfortunately now divided by a wall, injuring its effect).

To a later time belongs the two portals finely erected in t the developed Renaissance style, which are placed in the angles of the court, the western leading to a stair with rectangular broken flight, the eastern to the secong winding stair placed in the polygonal tower. These are parts of the great extension building, which was undertaken by Joachim Ernest after 1577. It would not be impossible that master Caspar, who went from Brieg to Dessau in 1572 to advise this prince, should be connected in some way with these works. But also P. Niuron from Lugano, whom we learned to know at the castle building in Berlin, it appears was engaged in Dessau in building the castle. Large niches with stone seats enclosed both portals; energetically projecting entablatures with high friezes rest on acanthus consoles; the keystone of the arch is adorned by strongly projecting heads, and the elegant attic added is crowned by a gable containing the princely arms. These are works of a free and perfected mastery, but unfortunately the eastern portal in an unknown way is almost entirely ruined. By the tasteless rebuilding, which is almost entirely affected just these parts, all is removed that formerly gave this building its rich expression, namely the arched passages and balconies, that were arranged to connect the separate rooms, lending to the court formerly an unusually rich character. Also the magnificent treatment of the interior as stated, has almost entirely disappeared. Noteworthy appears only a great vaulted room in the ground story with bold Barocco decoration in stucco. At the angles the half ribs rest on corbels in the form of odd and squatting devils of burlesque design.

The city contains little notable in the older private buildings. At No. 1 Schloss st. is seen an ornamental portal with side arches and richly membered archivolt after the kind of Dresden portals. Similar ones are still on several houses, for example on Schloss st and at No. 34 Zerber st. Several gabled houses of the beginning Barocco time at Nos. 41 and 42 of the

[illegible], but also [illegible], for [illegible] one [illegible]. A [illegible] ...
[illegible] 12 [illegible] [illegible] [illegible] of
[illegible].

The only bell from 155[illegible] contains a similar [illegible] construction, [illegible] the [illegible] a [illegible] and [illegible] by [illegible] [illegible] and [illegible]. [illegible] [illegible] proved [illegible] [illegible].

In [illegible], the [illegible] [illegible] of the [illegible], [illegible] from 15[illegible] a [illegible] [illegible], but [illegible] very [illegible]. [illegible] little [illegible] still [illegible] [illegible] [illegible]. [illegible], above [illegible] a [illegible] [illegible], [illegible] by a [illegible] [illegible]. [illegible] [illegible] imposing [illegible] [illegible] [illegible].

The city [illegible] from 1540–1541 on the [illegible] [illegible] the [illegible] [illegible] and [illegible] [illegible] [illegible] from 1582. [illegible] is [illegible] [illegible] [illegible], [illegible] also [illegible] [illegible] [illegible], [illegible] one end [illegible] a [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] ([illegible] 1551), [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] the [illegible] [illegible] [illegible] of the 15[illegible] [illegible] from 1540. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

street last named, and also some half timber buildings, for e example at No. 40, but without importance. A richer wooden house is No. 12 Schloss st. from 1671, yet even this is not of prominent value.

The city hall from 1563 exhibits a simpler plan and plain construction, with a polygonal stair tower on the facade as at Leipzig, and characterized by two plain high gables with pilasters and volutes. At the right of the stair tower is a boldly membered portal with seat niches from 1601.

In Zerbst the Renaissance appears in its earlier sportive form on the buildings of the Bürgerschule. The principal portal next the Market from 1537 shows a fantastic composition without organic elevation, but with very graceful decoration. The enclosing little columns have still the curved candelabra form, and the plant work exhibits the early foliage of the early Renaissance time. Both the arms of the prince and of the city adorn the attic, above being a second addition with the imperial eagle and crown, enclosed by a gable in whose tympanum is an emperor's head. The other portals as well as the windows of the imposing structure show late Gothic forms.

The city hall from 1610-1611 on the long facade toward the Market has retained four stately gables with pilasters and dry volutes, and at the same time a portal with bold Barocco forms. Better are the two high brick gables of the ends in rich Gothic forms from 1481. In the interior is contained the great ante hall of the upper story, to which also here a winding stair l leads, on one end being a late Gothic wooden paneling in which is a portal of moderate size from 1611.

In church S. Nicolas is the epitaph of John II (d. 1551),a pretty stonecutter's work in immature early Renaissance forms, originally entirely painted. The font is a bronze work of late Renaissance, rather dull in the cast but expressive in composition, namely the cover being richly adorned by little figures of angels, angels' heads, masks and volutes.

Unimportant is the private architecture; the best is a still Gothic house in the Market from the end of the 15 th century, in bold wood carving with little figures of the apostles and other saints on the wooden consoles. Here as in Dessau one notes on the half timber work the nearness of the Harz mountains with their rich wooden architecture. Therefore the Anhalt group

forms the transition to that of lower Saxony. Two houses on t the Market exhibit wooden construction in simple Renaissance forms. A little stone portal of the usual arrangement withside niches at No. 25 of the Market proves by its date the long continuance of traditional customs. Two magnificent waterspouts with beautiful wrought iron rods at No. 24 evidence the skill of art industry.

Least is the result in Köthen. The castle alluring afar by its tower, but appears closely as a poor plastered structure in three extended wings around a great court. The entrance lies in the western main building, from which the side wings recede at north and south, each furnished with a polygonal stair tower. But all as well as the much injured portals is without material importance. The beautiful groups of trees surrounding the building are best. Besides there only pleased me a s small and pretty half timber house at No. 12 Schloss st.

Extensive, but also artistically of little importance is the castle of Bernberg. Located on a tolerably steep hill sloping to the Saale, when seen from below it makes an imposing and picturesque effect by its great masses, the numerous gables a and towers. The building partly extends back into the middle ages, and was then greatly changed and enlarged in the 16 th and 17 th centuries. When one enters the castle court, then at the right is a projecting building with great rectangular tower, with recessed gables at the beginning of the 16 th century, but this nucleus also dates from the middle ages. On the left lies the old castle chapel with a portal from 1565, that in spite of its late date is still half Gothic with interesting rounds and then decorated by Renaissance forms. The main building extends northward for a considerable distance in two stories with plain windows and crowned by gables, which exhibit the form of the early Renaissance in an artless way and merely in stucco (Fig. 341). At the left projects a side wing furnished in the 17 th century with a flight of steps attached to the main building, and an upper and formerly open loggia on Tuscan columns. This wing ends with a broad structure like a pavilion, that with a gable appears picturesquely in the character of t the principal building. The long facade of the latter is somewhat animated by two bay windows, one on columns and the other

resting on corbels. At about the middle a portal leads to a w winding stair, that however does not project externally. All these parts as well as the chapel belong to the buildings erected about 1567 by prince Joachim Ernest. While the entire structure is built of plain brick covered by stucco, the bay windows are in red sandstone with foliage ornament, figures of Virtues and strongly projecting heads in good, though nowise prominent work.

At the right adjoining the main building is a wooden bridge connecting with the "Eulenspiegel", the original keep of the castle. It is corcular, built of field stones in a primitive way with gables added later. Adjoining this at the right a wall extends to the front entrance and separates the outer court from the inner court of the castle. It bears the date 1 1582, thus belonging with the before mentioned flight of steps and loggia to the parts added under prince Victor Amadeus. The crowning of the wall is arranged like battlements with volutes placed in pairs. This peculiar motive also occurs on the castle at Stettin, and is dound simpler but still in the charcater of the 16 th century on the front part of the wall, that incloses the inner court in a semicircle on the right of the entrance. However little here is on the whole the artistic result, rich is the reward of the wide view over the Saale flowing past far below with the noble groups of trees on its banks, and the misty outlines of the Harz mountains.

In the city only a house at No 15 Market pleased me, which with a stone bay window and a boldly treated portal from 1562 ranged with the existing contemporary parts of the castle. Likewise here are still recognized strong reminiscences of t the middle ages. Intersecting rounds enclose the arches in depressed oval form, and two niches with stone seats form the side piers. It is also a work of slight importance.

Chapter XVI. Lower Saxony.

The province of lower Saxony, only the middle portion of which I take into general consideration, since the coast belonging to it has already been treated above, offers much agreement with the Renaissance in drawing and execution. This concerns those genuinely German provinces, whose central mountain range is the forested Harz mountains, with their northern and western spurs. To the north extended the fertile lowlands interrupted by gentle lines of hills, in which a number of strong cities, already after the early middle ages, flourished in substantial importance. It the west the course of the Weser with its pleasant banks animated by forests and meadows form the limit of our consideration.

On this region, that in a narrower sense we term lower Saxony, the princes' power in the time of the Renaissance nowise appears so leading as in Thuringia and upper Saxony. Only the ducal line of Brunswick makes itself notable by artistic undertakings; its more important works (Celle, Wolfenbüttel, Helmstädt) only first belong to tehe closing epoch of the style. Somewhat more notable is the participation of the princes of the church; the bishop's cities of Halberstadt and Hildesheim present real zeal in the adoption of the Renaissance. More thorough and decided is that produced by the citizens of the cities; indeed by strong development of the native wooden construction and an animated transformation of it in the sense of the new style does it picture a truly national and popular element of construction for creations of high artistic worth. Unique is now the effect of these cities with their half timber houses remaining in entire rows, whose facades with corbelled stories with rich carvings and the bold mouldings produce such an animated expression. We follow just here the history of this truly German mode of art; we shall see it develop by stages from mediaeval forms to the charming forms of the Renaissance. Brunswick with its grand, powerfully and mostly even severe forms denotes the first step. This style rises to the heights of classical perfection in the buildings of Halberstadt. To luxuriant later bloom in lavishly employed carved portraits Hildesheim finally carries it, not without distinct traces of an influence from stone construction. In the second line are

joined cities like Celle, Wernigerode, Goslar

joined cities like Celle, Wernigerode, Goslar, Stolberg and many others.

Opposed to this characteristic wooden construction, stone architecture is chiefly employed in the buildings of princes, nobles and clergy, and from thence are also many adoptions in citizens' circles, since this material then entered Brunswick besides wood, and in Hanover evey acquired supremacy. But this stone construction almost without exception belongs to the last epoch of development, and exhibits in its luxuriant but dry f forms the predominating influence of the Netherlands and of the northern coast provinces. Excepting that it is well cut stone construction, when favored by the everywhere existing sandstone quarries of the land. Thus our province is sharply separated from the northern group of brick buildings. Already was it stated above (p. 276), that the limit passes between Lüneburg and Celle.

Celle.

Let us commence with the princely buildings, then Celle has the claim to stand at the head of the consderation. The castle usually passes for a late Gothic building erected by duchess Anna at the end of the 15 th century in apparently contemporary Renaissance forms. The actual condition contradicts this assumption, since only the still entirely vaulted Gothic castle chapel (founded in 1485 by duke Henry the Mediator of Brunswick-Lüneberg) belongs to that time, but the existing Renaissance forms originating on the new buildings were begun by Ernest the Confessor (after 1532) and continued after his death (1556) by William the Younger. Indeed the greater part of the building was first erected under George William from 1665 to 1670 by an Italian architect, G. Bolognese.

At the southwes edge of the city rises in a stately mass (Fig. 342) the imposing structure, as an elongated rectangle extending north and south with four wings enclosing a spacious court. The eastern longer side is toward the city as a facade. Formerly the whole was surrounded by a moat, that is now dry and is directly connected with the magnificent park. Before reaching it, one must pass at both angles two small projecting buildings like pavilions, one of which at the right (southern) is preserved. The little one story structure with the two original polygonal bay windows, the windows with the splayed form

and the inserted Renaissance medallions prove, that we here have to do with a part of the buildings, which were erected by duke Ernest the Confessor.

The castle itself contains in its eastern wong the oldest parts. Above an unimportant ground story rise two high stories with irregularly distributed windows, dominated by a roof story with seven bay windows, whose simply treated semicircular stepped gables, picturesquely animate the expression of the long facade. The entire architecture is simple and in the architrave mouldings bears the stamp of the early Renaissance. Nearly in the middle of the facade projects a round stair tower becoming polygonal above and terminating with a semicircular gable. Behind it rises an again irregular and considerably higher roof bay window, stepped like the others and with semicircular steps. At both ends this main wing is flanked by great polygonal towers , the northern one at the right transformed in the Barocco time and with a conical roof, the southern one containing the choir of the chapel and still in the original form, its architecture corresponding to the other parts of the facade; on the semicircular gables of the domed roof adorned by handsomely wrought medallion portraits of princes. Two stately arched portals close beside the tower lead into the interior. In spite of the imitation of earlier Renaissance forms in their existing shapes, they belong to the parts added later. Like the enclosure of the windows they are constructed of sandstone, while all else is simple plastered construction.

The great court of the castle only in the east wing shows traces of the original architecture, namely on both side portals, although later changes are also recognized there. A projecting building, originally constructed as in the second story as an open stair but now enclosed, extends before it. In the middle projects a great polygonal stair tower, that also betrays later changes. The other three wings were erected under George William in the second half of the 17 th century in simple and dry Barocco forms. In the same wing is found a double portal, likewise a plain design, more freely treated only in the west wing. At the two outer angles of this wing in harmony with the facade are built two high polygonal pavilions with domed roofs like towers (Fig. 342).

in the interior, that after 183/ was arranged as the residence of the king of hanover and carefully equipped, the chapel is one of the finest show pieces of our Renaissance. The building with a single aisle with its Gothic cross vaults and polygonal choir still belongs to the middle ages , but the incomparably rich treatment of the decoration was added about 1565 by duke William the Younger, son of Ernest the Confessor. On strong stone corbels above low segmental arches rises the princely gallery with lattice windows, whose roundels are set in golded leads. On the parapet of the gallery is seen the half length figures of the apostles in painted stone reliefs, between them being angels with musical instruments on the pilasters. On the south side is placed the pulpit in ornamental Renaissance forms, with painted reliefs from the story of the Bible, covered by splendid ornamentation in gold and colors. The ornamental canopy with its net vault, crowyed by little round gables adorned by shells, rests on little slender candelabra colunms. At the entrance is the date 1565. On the west side of the chapel are constructed two galleries on round columns, richly ornamented like the other. All consoles on the barapets of the galleries are decorated by notly executed heads of angels, women and men. Finally all prayer seats under the galleries and in the aisle of the chapelreceive divisions b: gold o ornaments on blue ground, whose larger panels are filled by oil paintings from sacred history. The same decoration is shown by the altar, whose principal picture is a great representation of the crucifixion, while on the wings are represented duke William and his wife kneeling in prayer. According to an inscription this work was executed in 1569 by Martin de Vos from Antwerp. The paintings are well preserved in the entire freshness of the colors, and are skilful works of the school of Flanders of that time. No less richly is the organ ornamented and furnished with wings painted inside and outside. To this is finally added on the surfaces, the enclosures of the windows and the winding stair, a painting of gold ornaments on blue g grounds, so that an incomparable general effect in general distinguishes this masterpiece of polychromy. Likewise the vaults with gold stars on sky-blue grounds, and from the elegantly d decorated keystones with their golden crowns and rosettes hang

gilded spheres, tablets and shields, that even enhance the impression of this splendor. On one of these tablets is the date 1570.

In the newer wing of the castle all rooms are adorned by the finest ceilings in masterly treated stucco ornamentation. This is a fabulous richness in the most luxuriant Barocco forms, evidently executed by Italians. All these works indeed merit m more accurate publication.

From the same time dates the splendid internal restoration of the city church, a simple Gothic design with a choir from the duodecagon, but which in the late time if the 17 th century received a tunnel vault and magnificent stucco decoration in the finest Barocco style. The choir by its princely magnificent togbs forms a complete museum. In the choir ending is f first the extremely elegant epitaph of Ernest the Confessor, erected after his death (1546) by his son duke William in 1570. The deceased with his wife Sophia (d. 1541) represented as kneeling in a rather stiff pose before a crucifix, in three niches covered by black marble. Their enclosure is formed by Corinthian columns, that like the remaining construction is executed in white marble. The whole has the finest charm of ornamentation, particularly the masterly acanthus frieze. The crowning at the middle by a gable with God the Father, at both sides by the arms of the deceased. Fine gilding still further enhances the ornamentation, since the work belongs to the most elegant creations of the time. One must indeed assume a Netherlandish artist.

Even more splendid, but also overloaded and later is a second richly gilded marble epitaph, built in the northern angle of the choir. It again contains in three niches between Corinthian columns the kneeling figures of duke Ernest (d. 1614), William (d. 1592) as well as his wife Dorothea (1617) and their son Christian, bishop of Minden. At the angles stand Virtues as caryatids, above are three additions like tabernacles with Biblical reliefs, crowned by the theological Virtues. The remaining epitaphs, namely the very pompous one of black marble on the south side, already belong to the late Barocco style. They are dedicated to dukes Louis, George, and George William. Of precious carved work is the sedilia in the choir; finally the high altar with its paintings and carvings, the organ and

the pulpit, as well as the ornamental font wrought in marble, complete the equipment of the church.

Of city buildings the city hall first merits attention. It is a simple long structure, broken at the middle of the facade by an original arch resting on two stumpy Ionic columns, and that contains the entrance at the left. In the ground story is a corbelled bay window, at the right is a similar one in the upper story, resting on strong corbels and ending in a roof bay window, that with two others picturesquely animate the building. The side facade receives a characteristic treatment by a high gable with pilasters in four orders and adorned by volutes as well as obelisks. It is a strikingly composed and masterly executed work with magnificent effect, dated 1579.

The citizens' private houses here first make us acquainted with the wood construction brought from the neighboring Harz region. A stately number of rich and variously treated examples are represented. One of the earliest aod also finest works is twice marked with the date 1532, and is seen in Post st., corner of Rund st. The window sills are still decorated in mediaeval fashion by late Gothic foliage wound about the round. But between are placed all sorts of figures, burlesque genre forms, heads, dolphins and others, partly in decidedly Renaissance motives. Besides in Post st. is a house from 1549 with a flat bay window more simply treated, the entablature purely antique and indeed ornamented by elegant dentils and interlaced bands above a handsomely carved frieze with consoles. The inscription runs:- "This house was built for need and not for pleasure as known to whoever looks at it." To this was added in 1701:- "Neither tempted nor Christian".

Most houses fall in the 17 th century. Thus a little house from 1617 in Rund st. with pretty bay window ending in a gable, that is a model of ornamental treatment. The ornamentatiou throughout is in the flat Barocco style. In the same street and on the other side is a specially elegant little house of the same time, in the classical taste with dentils and egg moulding, consoles and pearl bead. In the middle is a roof bay window and a similar one with equally fine effect (from 1640), covered by numerous proverbs, as seen in the street behind the brewhouse. Again treated otherwise and very energetically decorated

are two houses opposite the city hall, one from 1617. Finally a handsome one with frieze with consoles, adorned by sayings and flat ornaments, as on the Steckbahn.

Castle Buidings.

First are to be arranged here some neighboring castles. One of the earliest, as it appears, is the castle at Gifhorn, which the third son of Henry the Mediator an brother of Ernest the Confessor, duke Franz had built after 1525. After he had compromised Gifhorn with the court in 1539, he returned to the castle where he died in 1549 and was interred in the chapel. The irregularly arranged structure, that I did not myself visit, seems pretty simple, the forms being still strongly mixed with late Gothic elements. The chapel is allied to that in the castle at Celle.

Then the castle Wolfsburg is located between Fallersleben a and Vorsfelde, somewhat later in date than the former, also more simply treated, and to be attributed to the last quarter of the 16 th century. Surrounded by a noble park and enclosed by a moat, the building is imposing by its magnitude. It consists of four wings of unequal height (two of equal height and the others somewhat lower), that enclose a rectangular court. On the main facade is a stately portal in late forms flanked by two figures of warriors, over them being the arms. The low windows are mostly in pairs; the roofs animated by gables with Barocco profiles.

The court is picturesque with three stair towers in the corners, that rise high above the roof; two of them are rectangular and the third polygonal. The latter with the adjacent portion of the structure is older than the rest, since beside this tower appears a projection with late Gothic windows, while in the rest occur only Renaissance forms, indeed in plain treatment. Magnificent is the effect of the very old ivy, that grows over nearly all internal and external walls of the castle.

Unusually richly treated in the late epoch of the Renaissance is the castle architecture in the middle course of the Weser. The nobles competed with the princes in the erection of stately residences, that are mostly represented as water castles on 1 level ground, surrounded by deep moats. Perhaps no province in Germany can show such a number of generally well preserved Re-

Renaissance castles as this charming river valley. The buildings are all regularly arranged, either with four wings enclosing a rectangular court, or are horseshoe shaped and contain a similar court. Stair towers with winding stairs rise with t their domical roofs in the angles of the court; bay windows are frequently erected and with the numerous roof gables lend these buildings a picturesque expression. The forms everywhere are already those of the late time, with strongly Barocco curves, with many sorts of sportive geometrical ornaments, such as that time loved. But all that is treated with certainty, e executed with a skill of the chisel in the beautiful sandstone of the country, so that is recognized the quietly developing activity of an important provincial school.

I commence with the show piece of this group, the grand Hämelschenburg about 4 5/8 miles south of Hameln, located on a gently sloping and beautifully forested mountain spur. The stately building is e tirely executed in sandstone, and was erected from 1588-1612 by George v. Klencke, whose family has continued till today in possession of the well preserved residence. The castle is grouped (Fig. 343) in horseshoe form, partly still surrounded by the old castle moat, around a court 137 ft. long and 108 ft. wide. The entrance lies at the east and open side of the court, where is a fixed stone bridge, closed in f front by a magnificent portal and leading across the moat. A pond extending at the right in combination with rich groups of trees gives to the whole an elevated and picturesque effect. At the open side a massive retaining wall with buttresses encloses the court. Left from the bridge the raised terrace is u utilized for a flower terrace. Having passed the bridge, there extends opposite the one entering the long wing at west with three high gables, from which the north and south wings project at right angles, being two shorter wings. In the angles are p placed two polygonal stair towers, both distinguished by rich portals, the southern being larger and more stately. The northern wing is the older, this architecture more refined and elegant, the heights of the stories more imposing, the proportions therefore more slender and pleasing. Characteristic is particularly the architecture of the windows, that are coupled throught, enclosed by little projecting columns, slender Ionic in

the high ground story, in the upper and roof baw windows being shorter Corinthian. This is the treatment prevailing on most contemporary buildings in Hanover (see below), and probably from thence was called a master for these parts.

The remaining parts of the castle betray a different treatment, lower proportions, dryer forms, but unusually excellent execution. All is enclosed by energetic pilasters; these as w well as the entire masonrn to the apexes of the numerous high gables and roof bay windows is adorned by wide horizontal bands, which exhibit the favorite star pattern and other ornaments of the late time in splendig execution. Thereby the architecture acquires the character of a heavy and almost fortress-like dryness, which is expressed particularly on the external wall of the west wing and yet more on the southern, that rises from a massive retaining wall. This mode of treatment, that we found in entirely allied fashion in Breslau, Danzig, Lübeck and Bremen, forms a common tendency in the late Renaissance of northern Germany. To this are added numerous similarly treated portals, manifold bay windows on external and internal facades, but which everywhere belong only to the high ground story, thereby assuring its predominating importance. The many high roof gables, the crowning chimney caps, all this decorated by bold Barocco forms, then the original waterspouts complete the picturesque expression of the great structure.

A special arrangement is still to be considered, that has n not merely an attractive artistic effect, but is also a valuable contribution to the history of civilization of these days. At the left in the southwest angle of the court beside the stair tower, and at the same time in connection with the entrances to the kitchen and the cellar of the castle is placed the so-called pilgrim's porch; an open and richly ornamented portico, where pilgrims and the poor received food and drink at all times from a supply opening directly from the kitchen. Beneath the opening extends a stone slab like a table on corbels, and benches for resting are arranged at the side walls. Even now by the master of the castle are practised these old customs.

The interior of the building has experienced many alterations in distribution and equipment; only a number of chambers in the same rich Barocco style belong to the time of the original erectio

A similar plan, though smaller in dimensions and less splendidly executed is castle Schwöbber, begun in 1574 by Hilmar v. Münchhausen. Likewise here is a horseshoe plan with two polygonal towers in the angles. Oldest is the western wing, adjoined then by the south wing completed in 1588, while the northern was first erected in 1602. Also here the high gables, and bay windows built on corbels, the numerous roof bay windows in form allied to the works on the latest wing of Hämelschenburg. The former water moat partly remains and on the north side extends to a pond, that in combination with the magnificent old lindens, from which the numerous gables appear, enhance the picturesque charm of the whole. Also here are found in the interior numerous skilfully constructed fireplaces.

Further is to be mentioned likewise built as a water castle, the little castle of Hülsede near Lauenau, that however is yet older in its principal parts, since it was built in 1529-1548. While these portions still exhibit mediaeval forms, the stair tower pladed in the southeast corner as well as the rich adjoining open gallery were added in 1589 by Hermann v. Mengerssson in developed Renaissance forms. The castle differs from those mentioned above, in that it has four wings grouped about an enclosed court. In the interior here are also preserved several old fireplaces.

On the Weser is yet to be mentioned castle Hehlen. More important and generally known by recently published drawings is castle Bevern, located an hour from Holzminden in a beautifully shaded forest valley. It was erected by Statius v. Münchhausen after 1603 in nine years with great expenditure, and is to be termed one of the most developed works of this late time. Surrounded by a deep moat, all four wings are grouped around a nearly square court of 90 by 96 ft. In the angle at left of the entrancerises a polygonal stair tower, that corresponds to a second one in the diagonally opposite corner. The internal distribution (Fig. 344) substantially altered by the transformation to a house of correction; yet the chapel still exhibits the form of a simple rectangle naturalized in the castles of evangelical princes after Torgau and Dresden. The architecture has a relation to that of Hämelschenburg, particularly in the decoration of the numerous portals and the curved Barocco gab-

gables of the roof and the roof bay windows. Just as little as these works can lay claim to purity, so important is their effect by picturesque composition, the richness and elegance of execution.

Buildings of Princes.

Important works of the Renaissance by the duke of Brunswick=Wolfenbüttel are now to be described. The wild Henry, sworn enemy of the Reformation, was indeed no man of peaceful endeavors, of the promotion of art and science. But when he died at a great age in 1568, at last finally gone over to Lutheranism, his son succeeded him, the excellent, peaceful and learned duke Julius, one of the best princes of the time, brought up in the school of Leyden like duke Christopher of Wurtemberg. In every way toiling to promote the well-being of his country, increase commerce and industry, he brought foreign mechanics into the province, endowed them with special privileges, improved the roads, made the rivers navigable, and was such a good economist, that when he died (2589), he left four millions in the state treasury. He promoted knowledge by founding the university of Helmstädt in 1576. His son Henry Julius (1589-1613) trod in the steps of his father, whom he even surpassed in learned culture. Already in the 12 th year of his life he became rector of the university, where he amazed his contemporaries by fluently speaking Latin. He introduced Roman law into the province, zealousl: cherished the sciences, devoted special favor to the development of the drama, since he is known to have written a number of tragedies and comedies himself. Loving magnificence and architecture, he also turned his care to the formative arts, and indeed he even made the drawings for several castles erected by him.

Under his reign (1593-1612) originated the greatest building, that formerly received the university in Helmstädt and is now still called the Juleum. As architect in the documents in the archives of the province at Wolfenbüttel is named P. Franke, who had already acted as architect under duke Julius, and later began the imposing church S. Maria at Wolfenbüttel and mostly completed according to his plans. He died in 1615 at the age of 77 years as ducal director of architecture. That he belonged to the most eminent masters of our Renaissance will be shown

by the consideration of his two great creations.

The Juleum is a great structure, about 130 ft.long by 40 ft. deep, by the important proportions, enormous height of the stories, the rich magnificence of the construction and a yet moderate Barocco Renaissance style with an imposing effect. Very lofty gables adorned by colonnades and statues decorate the building on all sides next the streets (Fig. 345), at both ends as well as on the inner court side. At the latter in a striking way the middle gable is in great part concealed by the c contemporary projecting polygonal stair tower. To the unusually high ground story corresponds a no less important upper story, both lighted by colossal windows with stone bars, below in four divisions, above in three. The treatment of these windows, below with inserted circles and above with other capricious forms allows a dark reminiscence of the Gothic treatment of windows to be recognized. On the contrary the composition of the portal and the rich membering of the surfaces in the eight high gables of the building is in a fully developed Renaissance, nearly corresponding to the style of the Frederic building at Heidelberg. On the steps of the gable stand bold and animated figures of warriors, that finely animate the outlines with their halberts. On the apex of each gable is seen a statue of a Virtue. All architectural members and ornaments, cornices, angles and enclosures are executed in sandstone, but the surfaces are plastered.

in the lower story, four fifths of which forms a single great hall, the Aula, there opens at the right beside the tower an extremely rich portal composed like a triumphal arch, enclosed by four Ionic columns and crowned by a high attic adorned by statues, and reliefs. A small but no less elegant portal leads into the stairway. The tower has an effective crowning by a gallery resting on great corbels. Above rises the recessed domical roof, and a slender spire over a lantern forms the termination

In the interior the great hall is divided at the middle by arches on three strong piers, very originally treated in their dry rustication with rosettes and faceted ashlars. The piers stand on great lions' claws on strongly handled stylobates. Two colossal windows at the western end, two on the south and four on the northern longer side give the room abundant light. At the east end a doorway leads into a smaller side room. The keystones of the depressed oval arches on which rests the beam

ceiling in mediaeval fashion is decorated in a masterly way by suspended knobs with little heads, fruits and other ornaments. At the western side of the horizontal on a platform raised three steps stands the reading desk, indeed no longer in its original form. The dimensions of the hall are about 90 ft. long by 40 ft. wide and 24 ft. high.

The winding stair placed outside leads into the great library hall in the upper story, that is about 120 ft. long and occupies the entire width and length of the building. Its internal arrangement retains nothing of the earlier design.

Two independent wings projecting at rimht angles and at equal distances from the main building enclose the court extending to the south. They are both plain, the upper story only built of half himber work, each with a polygona stair tower, the eastern with a Barocco portal guarded by a griffin and a lion, restored in 1695. About the same time (1697) was a restoration made on the portal of the main building. The eastern wing has its entrance from the street by a boldly treated main portal enclosed by hermes bearing cushions on their headsinstead of capitals. The entire arrangement is a conception of high worth, the details on the principal building being executed with full mastery, fine and sharp and brought to an excellent effect.

From the same master is a second great building, the chunch S. Maria in Wolfenbüttel, prepared for in 1604 under duke Julius and begun after 1608, then continued under his son and successor Frederic Ulrich after 1613. In 1615 died P. Francke, "director of architecture for three dukes in Brunswick, thus building this church from his own design". In 1613 was the choir completed, in 1616 the sacristy was erected, and until 1623 men worked on the north side. At the same time was built the great organ and in 1621 was established the pulpit, a work of the sculptor G. Fritsch from Quedlinburg. The high altar was completed in 1623 by the sculptor B. Diedrich from Freiberg. During the disturbances of the thirty years' war the building suffered an interruption, so that under duke August the Younger from 1656-1660 the last gable or the south side was erected. The present spire of the tower is an ugly work of detestable proportions and forms, dating from 1750.

The building is a complete compromise between the middle ages

and the Renaissance; Gothic in plan, elevation and construction, in the arrangement of piers, vaults and windows, while the artistic treatment of the details with the entire ornamentation belongs to the new style. Indeed the same occurs in the luxuriant and already strongly Barocco transformation of the final epoch. The form of plan shows a three aisled hall church of wide plan, the middle aisle 36 ft. wide being separated by 6 octagonal piers from the 22 ft. wide side aisles, at the east being a transverse aisle 100 ft. long, then a short closed choir from the octagon, at the west end a square tower erected in the middle aisle, the entire length being 215 ft. in the clear.

Most striking is the effect of the exterior. The strange mixed style here attains a magnificence in execution, an energy in treatment, which impresses on the work the stamp of mastery. On the high roof of the middle aisle abut at right angles the five cross roofs of each side aisle and the higher and wider r roofs of the cross aisles, all this with its high and richly decorated gables, which rise above the bold continuous main cornice, crowning the building by a magnificent effect. The gay fantasy of these gables, their rich animation by Ionic and Corinthian colonnades with entablatures and enclosed niches, the fanciful outlines with their fantastic curved horns and volutes, the complete animation of the surfaces by festoons of fruits, wreaths of flowers, masks and other figure ornaments, are unsurpassed in their Barocco splendor. Powerful is also the architecture of the lower parts. The wall surfaces are enclosed at the angles by dry ashlars, which are entirely covered by an ornamental play of lines, dragons and other animal figures.

In the same manner were treated the enclosures of the windows. Otherwise the windows show Gothic construction, are divided by two mullions and extend to the considerable height of about 40 ft. up close to the roof cornice, where they terminate in pointed arches. But most notable is the treatment of the tracery. (Fig. 346). From the Corinthian capitals of the mullions springs in a free movement, composed of branches of leaves after the Renaisance mode, and with much figure ornamentation in odd caprices, a travesty of Gothic tracery by genius. On the transverse aisle are shorter and narrower windows beside and above each other. Likewise the buttresses are taken from Gothic, but in the

purpose and also making them antique, the artist has transformed them into heavy piers diminished upward, that very inorganically with the dry cornice bear statues of the apostles and appear as capriciously leaning against the building. They are joined to it only by heavy plinth mouldings and a band at half their height, animated by angels' heads, fruits, flowers and leaves.

Both portals on the north and south sides are rusticated, finished with seat niches at the sides and enclosed by Ionic columns without flutes, that bear the entablature as well as the gable. In the highest magnificence is developed the main portal on the west facade (Fig. 347), as a triumphal arch flanked by groups of triple Corinthian columns, at both sides being niches with statues. Above the middle arch rises a high attic like a Gothic tracery gable half concealing the window behind ita The composition of the whole, though rather loose, is energetic and not without charm; the forms of the details, especially of the compressed volutes already indicate the pretty late time of the 17 th century. How late here it was still in building is shown by the date 1657-58 on the gables of the south side. Instead of the existing ugly tower I give from an old drawing the original project of the architect, that exhibits to us one of the most elegant tower compositions of the Renaissance time.

In the interior appears a hall structure with clear width and beautiful proportions, abundantly lighted by the high windows. But here also Gothic construction is translated into Renaissance forms. Especially is this true of the octagonal piers. They are set on high plinths and have two bands containing angels' heads and flowers. In an original way (Fig. 348) at the top the transition to the square is made by projecting consoles and into the broad cross arches of the vaults. The extremely high cornice t that they form here, receives in greater diversity rich ornaments of foliage in the style of the beginning Barocco, by bent shields in the well known leather and metal style, by fruits, angels' heads and additions of other figure work in grotesque overloading. Also is shown in our illustration, the vault ribs are bordered by antique egg mouldings and have at the middle a projecting pearl bead. On the walls of the side aisles great c corbels with similarly rich treatment correspond to the piers. In the tower vestibule is seen a Gothic net vault with richly

treated pendant keystones in similar forms. Still it is to be noted, that the right transept is separated from the main interior as a princely sepulchre, and the left is a sacristy. The effect of the interior is somewhat injured by the modern whitewash, that covers the parts. Also the wood carvings, that were originally painted, are covered by oil colors. Injurious is further the effect of the two galleries in the northern side aisle above each other. On the contrary the galleries in the southern aisle with painted parapet on Corinthian columns of wood belong to the original arrangement.

The high altar is a stately work, indeed already quite Barocco and made too picturesque. Yet as a noteworthy result of mediaeval customs is the thorough use of wood carving to be designated. In the predella is the last supper, at the sides are Christ in Gethsemane and show to the people by Pilate, above being the descent from the cross and finally a great crucifix, the latter of noble form with moderate expression, even if rather too elongated. At the sides of the altar above the two open passages a are two conventional angels with the implements of the Passion. From the earlier time dates the font, a striking brass casting, according to the inscription cast in 1571 at the order of duke Julius by C. Menten the Elder, the beautiful general form still moulded in the Gothic style, finely membered and covered by figure ornament and reliefs. The splendid iron grille with beautifully ornamented inserted brass panels and angels holding arms is from 1584. A masterly iron grille with gilded rosettes and freely treated flowers is also found on the steps of the sepulchre of the princes. Rich and splendid is the organ, carved in the strong Barocco style. Likewise the organ gallery, that rests on arches with carved voussoirs.

In contrast to the rich magnificence of this church, it is s striging how unimportant and poor the ducal castel is built. O Only is to be noted the stately tower from 1643 with pretty gables on it and fine oron railings on the gallery. Just beside beside it is the arsenal, now a barrack, from 1619, a stately structure 220 ft. long by 70 ft. deep, with richly ornamented gables and a skilfully treated portal in the style of church S. Maria.

A good portal of the same late time is then also on the old

dispensary near the Market.

The Cities.

Among the cities of this province, Brunswick takes the first place in importance and power. Originating from a prince's seat of the early middle ages, already raised by Henry the Lion to an imposing position, the city elevated itself by the activity and foresight of its citizens to a commowealth of independent strength. In real commercial traffic on all sides, it won increasing prosperity by joining the Hansa and attained the honorable place o a chief city of the league. In its repeated contests with the prince of the country for entire independence, in the early accession of the Reformation, in its manly adhesion to the Smalkald league, it manifested its sound sense. As evidence of a constantly increasing enduring prosperity for centuries, it exhibits a number of prominent monuments from the epochs of the middle ages, great church buildings of the Romanesque and Gothic periods, and one of the most beautiful city halls of the middle ages. Already in the 15 th century the monumental s splendor and grandeur of the city strikes a connoisseur like A Aeneas Sylvius. In untroubled freshness it also now takes its part in the development of the Renaissance, and produces a series of secular works in the style, that extend closely to the beginning of the thirty years' war, which for a long time would ruin the prosperity of the city.

However we cannot here speak of a particularly early acceptance of the new style. Its forms slip in but slowly and almost unnoticed, and only late does it come to important creations. This is properly connected with this, that almost exclusively wood construction here dominates secular architecture, whereby mediaeval tradition was so long in force. One can follow the s steps of the development of the forms; as in the 16 th century the Gothic treatment is undisturbed, and then certain motives of the Renaissance slip in, until finally being favored by the tendency of the new style, stone construction is mixed with it, first in combination with wood construction at the portals or on the ground and first stories takes its place, but is finally expressed on some entire facades.

To exhibit this process in detail, we commence with the consideration of the earlier buildings still treated entirely in

the mediaeval sense. These still exhibit throughout a strong adrerence to the decoration of the elements of structural framework. The sills and filling blocks have bold coves and chamfers, whereby the horizontal lines of the stories projecting beyond each other are effectively accented. Extremely animated is the decoration by rectangularly interrupted lines, that may be termed frets. But with these alternates another ornament taking i its motive from the plank kingdom, consisting of a series of l leaves wound around a horizontal round, and showing the characteristic forms of the well known late Gothic foliage. No less richly are treated the beam ends, that like corbels support the projecting stories. They receive not merely boldly hollowed mouldings, but sometimes have representations of figures on high relief, apostles and other saints as well as genre objects and grotesques.

As for what concerns the general composition of the facade, there but seldom occurs in Brunswick the narrow and lofty gabled facades, for example that almost exclusively prevail in cities like Lübeck, Bremen, and Danzig. The houses have the longer side toward the street, but obtain by one or more bay windows with their gables a no less rich and picturesque effect. On the other hand the bay window is entirely wanting on these facades.

Extremely great is the number of the buildings of the first epoch with the characteristics above. They are most,y dated in the last decades of the 15 th and the first of the 16 th centuries. One of the earliest of these houses is the little one at No. 10 Post st. from 1467. From 1469 dates a similar one at No. 17 Sudklint, with pretty figures of saints above on the ends of the beams. Another at No. 3 Altstadt Market bears the date of 1470. From the same year is one of the richest houses at No. 13 Scharrn st,, most lavishly ornamented by figures of saints as well as fanciful and genre sculptures. In the round faced sills with twisted rope forms, a very properly occurring shape, must be recognized a motive influenced by the Romanesque time. An entire group of similar houses is seen on the Kohl Market; No. 11 being a stately example from 1491. One somewhat more richly decorated is at No. 20 Schuh st.; another with very richly carved head bands being at No. 13 Kleine Burg. Also No. 15 is an elongated and boldly treated facade from 1488. An excellently carved Gothic one is at No. 13 Wenden st., and also no. 1 there

is frog 1529 and No. 6° from 1533. Fret ornament is found there at No. 2 from 1491, connected with richly profiled beam ends. (The stone portal is from the end of the 16 th century). The same ornament is there on No. 6 on a stately house from 1512, the Madonna and other saints being carved on the head bands. The boldly treated stone portal is again a later addition. In the interior is the old arrangement of the very high vestibule of the house with its beam ceiling and wooden stair are notable.

Rich and handsome is seen the Gothic foliage frieze on a small house at No. 12 Hagenbrücke, but the same ornament also extends on the parapet wall below the windows of the second story. A b beautiful example of the same frieze is on the third story at No. 9 Schützen st., and on the other hand in the second story is a rich figure frieze containing all sorts of genre figures, comical figures and fabulous animals. At No. 2 in the same st., a stately house from 1490 exhibits the fret motive with strongly undercut and coved beam ends. Likewise here is a drw stone portal of the late Renaissance, richly enclosed by caryatids a and atlantes, but of moderate execution.

Still entirely mediaeval is the colossal corner house from 1524 at No. 1 Wool Market, dry in forms, almost roughly carved. With little detail, but with strongly coved sill and an imposing effect. No less powerful is the great house at No. 14 behind t the old weigh house from 1526, with the fret motive and richly carved head bands, picturesquely animated by two stately roof bays. The old weigh house was erected in 1534 and is a building of colossal plan, still entirely mediaeval with Gothic foliage friezes, dragons and other figures on the beam ends and sills, recently finely restored (Fig. 349). To the earliest buildings of this group belongs another colossal house at the corner of Knockenhauer and Petersilien sts. from 1489; unusually rich and dry in treatment, with figures of all sorts on the ends of the beams and the fret motive on the sills. Rich figure frieze, combining earnest and droll figures is the house at No. 38 Gördelinger st., where in the surfaces of the sills are carved little figures of animals, on the ends of beams occurring humorous and parodies from the animal world. A magnificent example of the b beautifully treated Gothic foliage frieze is at No. 22 Südklint from 1524. Also No. 1 there is a great house with the fret motive from 1482. No. 11 in the same st. is a wide facade with roof

bays, the sills more deeply coved and the edges decorated by t twisted rope forms. Similarly are treated the head bands, all windows have curtain arches and intersecting Gothic rounds.

The renaissance brings into this treatment at first only some enrichment of the ornamentation. One of the earliest examples of the occurrence of the new forms are the striking fragments of the destroned councillors' kitchen building of 1538, which are seen in the collection of antiquities of the new city hall. Candelabras and other ornaments, also figures in the Renaissance style are still combined with all sorts of mediaeval jests, obscenities, etc. Yet somewhat earlier (1537) is the little house at No. 5 Papenstieg, quite plainly treated but interesting, since there on the window parapets a characteristic motive of the new style, the shell or fan decoration in broad development, e even if it still appears in a rather stiff and hard treatment. Yet somewhat earlier (1536) is the same ornament on a little h house at No. 14 Wenden st. From the same year dates the stately house at No. 9 Lange st., that is very richly carved and still exhibits very strong echos of the middle ages, for example in the curtain arches of the windows. But the fan ornament, the l little candelabra columns on the portal and the dolphins belong to the Renaissance. In the interior the well preserved vestibule is noteworthy. The same favorite fan motive is more richly treated and effectively connected with deeply coved and chamfered sills and is seen at No. 9 Sack. No. 5 is then the show piece of this decoration, that extends in overloading richness on all surfaces, below the windows, on the head bands and cross timbers, sills, architraves of the windows and all jambs. The elements of the Renaissance in dolphins, candelabras, cupids, deities and heroes of antiquity are still unembarrassed by all sorts of mediaeval things mixed with genre scenes, jokes and lewdness. It is a true carnival of the imagination. (I believed that the date of 1536 could be read).

About this time appeared a new motive for the decoration of the sills; a covering of branches that almost look like bands and extend like a frieze. Thus it shows on a house at No. 19 W Wenden st. from 1545, where at the same time the window jambs are adorned by scrolls. On the old weigh house (Fig. 349) this motive occurs on the upper story. Similar but simpler are the little houses at No. 34 and 35 Werder. The same motive is at

No. 2 Burg place from 1573, also on No. 2 Papenstieg from 1581, finally in particularly beautiful treatment on No. 8·Wilhelm p place from 1590, with the inscription:- "What human reason deems impossible, that has God done in his might".

About this time wooden construction experienced its last change. The stone construction of the developed Renaissance began to influence it so strongly, that its forms were thencefobth simply imitated in wood. Until then the members were treated by planing and indenting, coving and undercutting in the correct sense of wood construction. This mode of treatment now vanished and gave place to the imitation of antique architectural members. The beam ends were preferably represented as consoles with elegant curved outlines, the sills were handled in the sense of the antique with dentils, egg mouldings and pearl beads, the whole indeed being no longer in the sense of decoration from t the construction in the mediaeval principle, but in free ornamentation, that sought to replace the want of structural requirements by the charm of a noble world of forms. To this was frequently added a further surface decoration, that likewise took its motive from the ornamentation of the stone construction of the late Renaissance.

The most luxuriant flourishing of this last development, we shall find in Hildesheim. However Brunswick possesses some characteristic examples. Thus at No. 4/ Hohlweg is a house from 1608 richly adorned by flat ornament, even the undersides of the sills being covered by metal decoration, the jambs also decorated by linear and figure ornament. In an allied manner is t treated the house from 1623 at No. 11 Küchen st. At No. 21 Südklint is a beautiful example of this later mode of treatment that imitated arches on the jambs and handsome scrollwork on t the window parapets. Similar is the little house from 1630 on the Bäckerklint. One of the latest from 1642 is the great house at No. 34 Schützen st., decorated on all surfaces by handsome scrolls that end in masks.

But the pure wooden construction everywhere strikingly decreases in this time, dividing prominence with stone construction, indeed so that the ground story with its portals and mostly the second story also falls to the latter, while the upper stories retain wooden construction. Such magnificent stone portals have

already been frequently mentioned. Other examples of the mixed style have often been preserved. One of the finest is the great corner house at No. 20 Hagenmarkt, the ground and second stories constructed of stone with a stately Barocco portal, that has s seats in niches at the sides and enclosing hermes, the windows still with mediaeval architraves but at the same time adorned by pearl beads, the upper story built of rich wooden construction. A stately example of the same kind from 1591 at No. 15 Südklint, both stories again being of stone with two arched portals, one with faceted ashlar enclosure with pearl bead and heart leaves, the other being the rich form with niches at the sides, hermes and masks with the inscription:-"In vain without God"., appears on an elegant portal from 1584 at No. 43 Gördlinger st., where is also a second more simply treated portal for the driveway; probably by the same master.

One of the greatest show pieces is the great house at No. 4 Bäckerklint, again with the two lower stories of stone with a luxuriant Barocco portal, with masks, hermes and scrolled volutes, unskilful Victories in the spandrels, the upper part terminated wonderfully by a springing lion. It is an artless composition, overloaded and obscure. The upper story of wood luxuriantly decorated, scrolls on the sills and window parapets ending in Barocco masks. A dry work of the same time is at No. 2 K Kohlmarkt, portal and windows enclosed py rusticated ashlars, that alternately shou star ornaments. Also a little house at the northeast corner of Burg place belongs here, whose windows are enclosed by egg mouldings.

Here is finally a group of houses that entirely reject wooden construction and exclusively adopt stone construction. The most beautiful among them is the former gymnasium on Bank place from 1592 (Fig. 350). A stately ashlar structure with luxuriant Barocco portal, adorned by the seats and figures of Virtues, reliefs, masks, festoons of flowers and fruits. The two upper stories have coupled windows that with mediaeval architrave mouldings are enclosed by egg mouldings. This form of window occurs in Brunswick in frequent repetition. But what gives to this facade its special charm are the handsome niches between the windows, that are filled by much conventionalized figures of the Virtues. The surfaces shown by the rough masonry of split stone

were doubtless originally plastered and painted.

Stately is also the stone house at No. 5 Martinikirche, more simply treated on the whole, but with one of the most luxuriant Barocco portals enclosed by four hermes and caryatids, again c crowned by an erect lion, the forepart of his body projecting through an opening in the cartouche, as on No. 4 Bäckerklint. At the sides are two warriors. A strongly Barocco portal is also on a great house from 1619 in Wilhelm st. Likewise a portal on the magnificent house at No. 5 Post st., whose windows again show wide flat architraves , that terminate above in a gable a adorned by a rosette. The portal already belongs to the complete Barocco. Similar windows with the same architraves are seen also on the Burg, whose rear facade exhibits Barocco gables with volutes. As an isolated example of a high gabled facade is the house at No. 1 Kohlmarkt, The windows are still enclosed by intersecting Gothic rounds, but the gables are decorated by volutes, curved horns and pyramids, yet without any relief membering of the surfaces.

While all these works are not of prominent worth in composition and execution, the eastern gable of the Gewandhaus, erected in 1590 by the master M. Klinge and B. Kircher belongs to the most perfect masterworks of the time. In the arrangement of the stories they were restricted by the old plan of the existing building, that extended even into the early Gothic epoch. Hence the low stories, that remarkable contrast with the great height of the building. it is a great gabled structure, whose high facades face west on Atlstädt Markt and east on Post st. The east facade is rhythmically animated with the low height of stories by the coupled windows and sparingly distributed colonnades,with fine artistic taste. In the ground story projects a portico with depressed oval arches on piers, that is covered by Gothic cross vaults on ornamental Renaissance consoles. The same form of arch reappears on the little loggia of the second story and on the middle window openings of the other stories. Gothic reminiscences are found in the tracery parapets of the loggia and the architraves of the windows, with which in the upper stories still appears the favorite egg mouldings. The whole is finely constructed in sandstone and enhanced by rich gilding. The clear subdivision, the complete mastery in the use of antique forms, the

moderate mixture with Barocco elements, finally the great certainty in the handling of the ornaments and figures, give this facade a preeminent worth. On the western facade, they have been contented to ornament the gables by volutes, the architraves of the windows and the edges of the gables by ashlars with star patterns, simply and effectively.

A beautiful piece of internal decoration is then still preserved in the sessions hall of the New city. A richly ornamented and painted fireplace from 1571, enclosed by fluted Ionic columns, with a magnificent beam ceiling, fine paneling on the walls, on all surfaces of pilasters, friezes and spandrels of arches, covered by inlaid ornaments on a dark ground.

The old bishop's seat of Halberstadt, located in a charming landscape on the northern slopes of the Harz mountains, exhibites in merely important church buildings, among which the Gothic cathedral belongs to the monuments of the first rank, the power of a spiritual prince of the middle ages, but it also presents in numerous secular works the image of a vigor only acting and art-loving citizen class. In the wide course of the streets, the numerous open places, and partly extending about the centres of civic authority, partly around the great church monuments, there is undeniably expressed the twofold character of the city.

In our consideration, we have only now to do with the works of secular architecture, and indeed wooden architecture certainly stands in the first line. More exclusively than in Brunswick does it dominate the citizens'houses, without allowing admission to stone construction. Therefore it has also developed more purely and unfolded itself in greatest prosperity just in the epoch of the Renaissance. From the last epoch of the middle ages it also here counts a number of characteristic works, that are distinguished by a particular wealth of figure reliefs. The late Indian summer of the Renaissance is no longer expressed here; on t the contrary the middle times of the style are represented by an unusually great number of buildings, which bear the stamp of a plainly classical grace. The forms mostly retain the character of an ornamentation derived from the construction; the beam ends are variously membered by coving and undercuttiug, on the upper surfaces being frequently cut lines diagonally or vertically, and on the sides being often animated by stars,

rosettes and other patterns (Fig. 107, Vol. I). The sills and cross beams are coved and chamfered, mostly decorated by similarly incised diagonal lines. Under the windows are found either the fan (shell) ornament, or an imitation of stone construction is executed as a blind arcade on little pilasters (Figs. 106, 107, Vol. I). On this noblest stage of development remains the half timber construction of Halberstadt, only addind in the details an abundance of charming surface decorations.

What concerns the general arrangement of the houses is, that they are not as in Brunswick narrow and high buildings with the gable next the street, but wide and lengthwise structures, above which always rises at the middle a roof bay window, effectively breaking the monotonous surface of the gable roof, as shown in Fig. 106). Still there do not occur here those colossal houses, that give to the citizens' houses of Brunswick such a powerfully dominant character. Here all is rather finer and more ornamental, more graceful in proportions. But then on the facade are more frequently employed bay windows, that are vainly sought in Brunswick. Thereby the picturesque charm of these buildings is also enhanced.

To the most important mediaeval works belongs the stately building of the Rathkeller on the Holzmarkt from 1461. The magnificent effect is chiefly based on the unusually projecting stories with their triply appearing and effectively carved beam ends, formed like corbels with numerous little figures of saints. Also occur Gothic tracery, friezes with animals and the like. It is one of the richest examples of its kind. With similar treatment is the great house at No. 1 Fischmarkt, in four stories adorned by masterly friezes; the sills have the fret motive, that we already found in Brunswick; The beam ends are strongly undercut and coved, also adorned by tracery; the angles of the top strongly decorated by numerous figures. Generally there prevails here on mediaeval buildings the figure element with rich development; thus on the houses on the Fischmarkt at Nos. 11 and 12, No. 10 from 1520, No. 9 from 1529, No. 8 from 1519.

The transition to the Renaissance is denoted by a house from 1532 at No. 4 Holzmarkt; the sills are coved twice, the beam ends are boldly membered with rounds and hollows. Likewise No. 5 there has the same motive, though all is more graceful, finer,

already treated in the sense of the new style with flat rosettes and the like; on the window parapets is the fan ornament. It is one of the rare gabled houses dated 1552. Similar houses at No. 39 Breiteweg are from 1558 and No. 38 there from 1559. The motive of blind arcades under the windows then appears on the stately house at the corner of Schmiede st. and Holzmarkt from 1576; . fine dentil frieze accompanies the cornice. A bay window resting on a wooden column breaks the roof and extends to t the height of the ridge, picturesquely animating the facade. The same motive finds its finest expression on the great show building of the Schuhhof, now forming the three houses on Breiteweg at the corner of Schuh st., and from 1579. Beam ends adorned by little figures and ornaments as well as their supports like corbels, the blind arches filled by carved arms (more simply treated in the upper story), finally the fine ornamentation that animates the pilasters, window architraves, angle posts, in brief all surfaces, give to this building an unequaled expression of elegance (Fig. 351). Only that the naked brick surfaces, originally certainly in part rather interrupted by three projecting bay windows, have a rather disturbing effect.

A similar of not entirely as rich an effect is presented by a house from 1586 in Gödden st. with a handsome bay window. Further one of the more beautiful and richer is the house south and beside the cathedral, whose blind arcades are partly filled by arms and are partly decorated by beautifully conventionalized scrolls. With simpler treatment if the arcades but a finely membered sill is a house from 1584 at No. 17 Schmiede st., attractive by the consistent though simple treatment high in the roof bay on it. It bears the inscription:- "Many care for me; better would they care for themselves". A smaller one of the same kind is at No. 9 Harsleber st. from 1604, also with a handsome roof bay with the inscription:- "What God gives satisfies me". Somewhat earlier (1589) is the great house at No. 9 in the same st., more boldly decorated, with geometrical patterns of many sorts and a bay window on handsomely treated wooden supports. Similar is also No. 10 there from 1618.

Besides the greatly favored motive of the blind arcade then also occurs here examples of the fan ornament on window parapets. Those at No. 16 Hohlweg of particularly graceful development are

permeated by linear ornaments, for example the fans with feathers. Similarly at No. 13 in the same street, on the sills being the interlaced band ornament favored in Brunswick. A very handsome example is at No. 13 Gödden st. with fine fans and richly membered sills. Likewise at No. 15 Harsleber st., where again a geometrical play of lines is in rich use.

Stone construction was developed only on some public monuments, on none in a predominant way. The earliest monument of the Renaissance appears to be the handsome bay window on the south side of the city hall dated 1545. It projects from the still severely Gothic building in a picturesquely mixed style, as it t then rests on a rich intersecting mediaeval ribbed vault, but is decorated by the little candelabra columns of the early Renaissance and finely wrought arms. Also the wide triple window , that beside it opens the wall in the main story, has the sportive enclosong pilasters of the early time with inserted medallion shields. At the rear side of the building (toward the east) is seen a bay window in a similar mixed style of the early Renaissance. On the contrary on the main facade toward the south was projected a double flight of steps in the closing epoch, t that continued in the second story as an indepeudent bay window or porch, and terminated with a richly treated gable. The rich ornamental animation of all surfaces on parapets, piers, stylobates, arch spandrels and window architraves, makes at a distance the impression of the early Renaissance, but on closer examination is recognized in the luxuriant pomposity the forms and in the stumpy treatment a work of the late time, which is denoted by the date of 1663. But in spite of the poor execution the whole has a highly picturesque charm. To the same time probably belongs the great ante hall in the interior, whose plain wooden ceiling rests on carved columns of sportive Barocco form. Two handsome brass chandeliers adorn the room.

an original and with all simplicity a picturesquely effective building is then the Petershof, located north of the Liebfrauen church. About at the middle of the long wing projects a square stairway with a portal from 1552,erected by Sigismund, archbishop of Magdeburg, administrator of Halberstadt, margrave of Branden burg, etc., as the inscription states. The treatment of the forms varies between Gothic and sportive early Renaissance. Sim-

Similarly at the left there is a bay window extending from below. From the same time in the interior of the ground story, that is distinguished by stately vaults, in the room at the left is a stone portal of the same early time with a richer ornamental d development. Also the two magnificent door fastenings merit consideration.

On the other hand from the late epoch dates the present customs'office opposite the city hall, according to an inscription built in 1596 by duke Julius of Brunswick, postulate bishop of Halberstadt. Dry and plain, with two stories above the ground story, on both sides flanked by bold projections at the angle, that were crowned by high gables, between them on the middle building being decorated by dry rusticated bays, all gables decorated by rusticated pilasters and Barocco finials, finally a similarly treated portal with flight of steps, flanked by two statues in niches.

Lastly is to be mentioned the long one story structure in the Dom place as a work of the same late time. In the ground story is a boldly treated arched portico on piers, on the arch spandrels are magnificent and in part already overloaded arms, the upper story in simple but ornamentally treated wood constructions.

Like Halberstadt, Hildesheim also was of twofold importance as the seat of a bishop and was distinguished as the centre of an active and energetic aspiring civic commonwealth. Indeed still impressive than there and in the middle ages already had t the ecclesiastical power been expressed in grand monuments. The cathedral, the church S. Michael and S. Godehard, to which was added the little church S. Moritz on a hill before the city, b belong to the most imposing buildings of the Romanesque style. But in the shadow of the bishop's power flourished a powerful citizen class, soon manifesting its tendency to freedom by contests with church's superior power, even becoming more independent by commerce and industry, soon regarded and feared as a member of the hansa, and finally by entrance into the new time, rising to church freedom by rapid inclination to the Reformation.

This citizen class is evidenced in the first line by the monuments, that our examination has to examine. It is before all the old Saxon wooden construction, that almost exclusively dominated private architecture. But it developed in an entirely independent

way. The mediaeval form but occasionally occurs; more common already are the works in which the Renaissance employs its influence; but the great majority of the monuments first belong to the last epoch of the style, exhibit a complete transformation of wooden construction in the sense of stone architecture, and combine therewith a magnificence and abundance of free figure ornamentation, which gives to the Hildesheim buildings their very peculiar stamp.

Not to commence with even the very numerous buildings from the closing epoch of the middle ages, then let the ground principles also observed elsewhere be quite harmoniously recognized; strong accenting of the structural framework, energetic management of a form of members in relief, occasional addition of figure ornament. Thus a little house in Eckemäker st., with pretty statuettes of saints on the beam ends, the surfaces of the sills having painted Gothic foliage. Similarly are two old houses near church S. Andreas treated in an allied way.

But already in 1529 in this series of forms of the middle ages appeared the Renaissance on some buildings, which among all wooden houses of Germany are indeed incontestably the grandest, the Knochenhauer guildhall at the northwest corner of the Market. It is a colossal and lofty gabled building, having two little bay windows in the ground story, above being the window of a half story, and in the middle a wide arched portal, that in its enclosure denotes the early appearance of the Renaissance by l little carved candelabra columns, cupids and festoons. Above r rise on strongly projecting beam ends four upper stories, two of which belong to the gable. Thus act five series of massive corbels with their rich carved work, connected with the also lavishly decorated sills in an incomparably picturesque effect. But the treatment of the forms materially varies from that usual in Brunswick and Halberstadt, and founds the conception occurring later on the Hildesheim buildings. This consists in this, that the fine membering obtained in relief by carving and undercutting vanishes, and in its place the sills of rectangular section represent an unbroken frieze band filled by carved flat o ornaments. Likewise the undersides of the timbers between the beam ends are boarded, on which ornamental patterns are painted. On the one hand is recognized in this simplification of the basal

form the influence of the stone style, on the other in the suppression of the membering in relief is the striving for picturesque decoration. Also the window parapets are animated by painted fan patterns. (The building has been well restored in recent times.

Inexhaustibly rich is the relief ornamentation on this grand facade. On the corbels prevail mediaeval elements, en dry and humorous conceptions; on the contrary in the friezes predominate the motives of the early Renaissance with musical and playing cupids, garlands of flowers and fruits, and in little candelabra columns and the like. On the side facades are again the mediaeval forms, the Gothic rows of leaves etc. are still in force. The treatment of the details is of varied worth, the friezes of the main facade with greater skill.

Besides this monumental show piece are but few buildings here, that bear the charcater of the early time and still combine therewith elements of late Gothic. A house in Schelen st. from 1540 shows a great driveway adorned by little Renaissance columns and fancifully intertwined dragons; the latter still of mediaeval character. Also the windows have Gothic details, corbels have bold heads and the sills painted ornaments. Predominantly mediaeval with few Renaissance elements is also the house zum Golden Engel in Kreuz st. from 1548, distinguished by double b bay windows. This mixed style continued here unusually long, thus on a house from 1557 at No. 32 Alm st., where the sills show Gothic curtain arches and on the parapets occurs fine fan ornament. This is repeated and was probably executed by the same hand at No. 286 Schelen st. Also at No. 280 there from 1560, where however occurs in the upper story the well known Gothic foliage frieze wound about a round. Especially mediaeval is also a house in Kurzen Hagen from 1564. Here is also found on the corbels a frequently existing and very simple ornament, consisting of several repeated and indented triangles. The same is also on a great house in Jacobi st. Mostly Gothis is evey a little house in Eckemäker st. from 1566. On the contrary occurs at No. 312 Schelen st. the fully developed Renaissance with the date 15-3 on the bold volutes of the consoles, the pilaster system of the walls, and the figure reliefs of the bay windows.

With the eighties and perhaps even earlier, appears the dev-

developed style of the late Renaissance, which then exclusively dominates in civic architecture until deep in the 17 th century. The facades of this kind are still so numenous, that they substantially determine the architectural effect of the city. What first concerns their composition is, that is essentially considered the extremely common use of the bay window. Nearly every house has at least one such projection, that often begins with the ground story, sometimes with the second, occupies the entire height of the facade and terminates with a separate gable. But most beautiful is the grouping where two bay windows symmetrically enclose the facade. By their gable endings, between which the main gable then rises higher, is attained a rhythmic movement and a pyramidal culmination, which give to these facades high architectural worth (Fig. 353).

In the membering and decoration fully prevails the law of the Renaissance and indeed the imitation of stone construction. The entrance facade is covered by wood, so that all parts of the construction of the beam ends are treated as bold corbels with their supports were covered. The sills form a continuous band covered by ornaments. A consistent vertical subdivision is made by flat carved columns, pilasters or hermes. Their continuation and connection the separate systems obtain by the pilaster divisions of the wide frieze, that covers the window parapets. On these develops in figure reliefs the inexhaustible richness of this school. Antique mythology and history, the Old and New Testaments, allegories and parables pour out here their rich meaning. If we combine therewith the numerous and mostly sententious inscriptions, we thus obtain a view of the opinions of the time, which indeed merits a detailed statement from the standpoint if the history of culture. To complete the graceful charm of the whole, all principal lines are animated by the fine members of antique art, dentils, consoles, pearl bead and egg moulding. A truly classical charm is poured over these works, that allows the lack of a structural ground principle to be overlooked, and even alone for the commonly appearing awkwardness in the figures. With all this one can not forget for a moment, that this exceedingly rich art covering, that permits the assumption on the entire people, of a generally distributed love for the gayer decoration of life, here appearing entirely in the service of a p

picturesque principle, which exhibits its law in the modest relief of this surface decoration.

I commence with the model example of this kind, the Wedekind house from 1598 on the Market, that recently by a careful restoration has again won its original splendor. The grand elevation with two bay windows, whose gables with the middle gable form an imposing termination, which extends over all parts, and is to be sufficiently observed in our Fig. 353. Simpler and plainer is a house from 1585 at No. 28 Alm st. No 20 there has a smaller bay window from 1598 without figure decoration, but animated by subdivision with little Ionic columns, volutes and Barocco belts. Likewise No. 25 has a similar bay window with flatter treatment. In a similar way a house in Langen Hagen from 1591 with entirely plain execution has a bay window decorated by fluted pilasters and scroll friezes of moderate worth. One of the richest and finest houses with the date 1608 is seen at No. 391 Hohenweg with two symetrically arranged bay windows in both principal stories (Fig. 352). The consoles are energetic in the antique form; the angles are flanked by columns, all surfaces being covered by ornaments and figures, the elements, seasons of the year, planets, virtues, etc. There No. 394 is a smaller house with a bay window decorated by Corinthian columns and Barocco volutes. The same motives are on the house at No. 393, but without bay window. A vern large and magnificently executed facade in the same street at the corner of Stolen alley has bold corbels, columns and Barocco atlantes, on the parapets being the deeps of Hercules, the employments in the months, et., carved by an inferior hand. Also there at the corner of Markt st. is a similar house, perhaps by the same master.

A house at No. 318 Markt st. with two bay windows is dated 1611, is likewise covered uf to the gables by ornaments and figures, among which are Chiron, Apollo, Esculapius, etc. No. 59 there also has two rich windows from 1601, yet figure ornament is wanting. On the contrary No. 60 presents a small bay window richly decorated by reliefs. An equally rich bay window is on a house in Eckemäker st. from 1608. There at the end of the street near church S. Andreas is an extremely rich house with bay window. Beside it is another from 1615 belonging to the richest of its kind, also very picturesquely built about the abrupt corner of the street, with two projecting bay windows

projecting in the upper story. Also in Altpeter st. is seen a similar irregularly arranged house with drily carved reliefs from the Old Testament with Barocco friezes and foliage scrolls. A very stately example is also in Eckemäker st., the Rolands h hospital from 1611, with a bay window occupying half the facade with reliefs from the Old Testament and the employment of the seasons of the year. Unusually grand is a corner house in Oster st. from 1604 with separate figures of rulers and virtues and a colossal high gable on the bay window of the facade. Finally one of the best works is a house from 1623 at church S. Andreas with a passage resting on stone piers, the figures and ornaments very well treated.

Stone construction was here employed only in isolated cases, but at least has a show piece of the first rank produced in the so-called Kaiser house in Langen Hagen from 1587, built by Dr. Juris Borkholten, who studied in Bologna and first brought from Italy a preference for stone construction. Our illustration (Fig. 354) gives an indication of the richness of the facade. Already at the plinth commences the ornamentation with medallions of emperors and covers the surfaces with metal ornaments; the highest enhancement is reached in the main story, whose windows are enclosed by projecting Ionic columns and magnificent friezes, while statues of Roman emperors fill the intervals. Even more luxuriantly is characterized the bay window by consoles, hermes and figure friezes, strongly animated by figures. The upper story must aid by absolute simplicity; the means evidently did not suffice for further development. On the contrary the long court facade, that also contains the entrance, is in a similar richness, even if in less energetic forms, covered by metal ornaments, and membered by a smaller system of Ionic pilasters with fancifully Barocco hermes. The entire work must be of Netherlandish origin. The figures show great endeavors, but unimportant hands.

An isolated work of the same late time is the stately and richly executed bay window that was added in 1591 to the facade of the so-called Templer house on the Market, a severe early Gothic structure. It exhibits a similar magnificence of decoration, that however maintains only a moderate value in figures.

On the contrary there belongs to the middle time of the Renaissance the fountain in the Market, whose octagonal basin is

[illegible] In the morning [illegible]

[illegible]

[illegible] be valid [illegible] of the Pacific [illegible]

[illegible]

[illegible]

[illegible]

enclosed by little candelabra columns and is adorned on each s side by two portrait busts like the antique. In the middle is an elegant column crowned by a figure of a knight. There is read the date 1540.

A real masterpiece of the best Renaissance is finally the stone rood screen (Fig. 355), which encloses the choir in the cathedral with the date 1546 given at both sides; a foundation by canon A. Freitag; a work not merely of the highest ornamental splendor, but also of the noblest artistic design and execution. Made of fine-grained sandstone with the greatest delicacy, it closes the entire width of the choir and is only broken by two doorway openings, that are filled by magnificently conventionalized grilles of wrought iron. Between them projects a pulpit, that is now used as an altar. Finely decorated pilasters and friezes subdivide the elevation and enclose smaller panels, adorned by reliefs of the Passion and from the life of the Madonna. Above the main cornice, prepared for by a noble scroll frieze, rises an addition like an attic, ending with five semicircular panels, higher toward the middle and stepped in height. On the middle and highest rises a great crucifix with a Christ masterly carved in wood; on the two adjacent arched gables are Maria and John. The consoles on which they rest are supported by little candelabra columms. The noble style of the sculptures, that cover the inner and external sides of the richly ornamented work, somewhat recall Holbein's figures, and also the architecture executed in the character of the early Renaissance, which exhibits still in elevation and details many mediaeval reminiscences, in charm and free animation stands near the creations of t that master. According to all this one must certainly think only of a German artist, that has created here in stone a work, which can scarcely be inferior to the masterwork of German bronze founding, P. Vischer's tomb of S. Sebald. The more serious is found the impossibility of stating the name and origin of s such a prominent artist. meanwhile we recognize with joy, that the clergy in Hildesheim know how to prize the noble work. May this never have to suffer such barbarism as the great late Gothic rood screen of the cathdral at Münster, that was scandalously removed by tonsured vandals recently.

particular importance in then also held by the city of Hanover.

Belonging to the Hansa since the 15 th century, the city exhibits after that time plain traces of increasing power and artistic inclination. Not merely in church works, but also in secular city buildings, such as the great city hall, does this already appear at the end of the middle ages. But also the house architecture of the citizens does not remain inferior, and it rises to noble prosperity especially in the epoch of the Renaissance. Three different systems are found here; the north German brick construction, that has had splendid use, not merely in c churches but also in the older parts of the city hall (completed in 1455); the middle German half timber construction, that was expressed among others in the dispensary wing of the city hall, torn down in 1844; and finally the ashlar construction introduced by the Renaissance, which was furthered by the excellent sandstone quarries of the neighboring Deister mountains.

I commence with the stone buildings, that show a particular refinement in the development of the Renaissance style. The characteristic is here, that lamost without exception the houses have their gable ends toward the street, and these are made unusually imposing in height and width. The portals are spanned by round archesand are boldly treated without overloading.Horizontal members separate the stories and connect the window parapets. Likewise the tall gables are membered and are animated at the edges by volutes and by volutes and pyramidal projections. On the other hand there are lacking on these facades a vertical division by systems of pilasters. Thise buildings obtain their principal charm by the elegant architecture of the windows, that always receive an enclosure and a division by fine columns. To enhance the picturesque effect, as a rule there is a stately bay wirdow projecting at a right angle from the ground story, and sometimes two are used in symmetrical arrangement. By increased richness in membering and decoration, they obtain the character of particular show pieces.

The principal work of this architecture is the Leibnitz house in Schmiede st., that served the great philosopher as a residence. It bears the late date 1652, and combines wit it the proud inscription:- "To posterity". With the great elevation, the bold membering in relief, the rich figure ornamenton the bay window consisting of scenes from the Old and New Testaments, the facade forms a predominant creation of the time (Fig. 356). Just at the

right is a house of similar design, also adorned by a bay window, the windows enclosed by columns, the whole plain and without expression, but with a tenderness and delicacy in the forms, w which is a particular tendency in Hanover. For example on the lower part of the columns are very fine linear ornaments; employed in the separate stories are the different orders of columns. Somewhat later and in dryer forms with the columns exclusively in the Doric style, the colossal and high gabled house lying obliquely opposite likewise has a bay window. The weathercock on the gable bears the date 1658. Exactly corresponding to this building and probably erected by the same master is the g great house at No. 16 Market. At No. 5 Schmiede st. is one similar, but without bay Window, rich metal ornaments on friezes.

A luxuriant and already strongly Barocco gabled building with masks and other ornaments at No. 3 Lein st. (lower part of the facade modernized tastelessly). No 32 there is a stately but r rather drily treated house with an elegant bay window of 1583. Of the house at No. 25 in the same street are only preserved the lower very ornamental columns of the bay window. At No. 6 Market is an imposing facade from 1663, near the Leibnitz house in richness but without figure ornament.

All these houses have very stately proportions and unusually high stories, that by their colonnades produce a still more prominent expression. If one conmpares them with the very low stories of the wooden houses, he recognizes also in this the influence of foreign customs. One of the most beautiful works from 1621 at No. 1 lange Laube, the so-called "house od the Father", was torn down in recent times, but by Mithoff for Professor Oesterley was again rebuilt in a design corresponding to modern requirements, but retaining very skilfully the older parts.

Frequentlyare combined stone and wooden construction on facades, as in the neighboring Brunswick, so that the ground and s second stories belong to the first, and the upper parts are executed in half timber work. Thus in unusually charming combination on a house at No. 8 Rossmühle, where especially the stone construction is developedto high elegance. Similar is No. 9 Koblinger st.,the half timber work is also ornamentally treated, and the lower parts exhibit the here favorite columnar architecture of the windows with the noblest treatment. In the same manner is the house at No. 23 Burg st. from 1620, distinguished

by a magnificent bay window. A small house in the same mixed s style is at No. 61 Knochenhauer st., the ground story momernized, the rest fine and elegant. At No. 7 in the same street a house from 1594 shows simple stone architecture, but is a rich and strongly developed wooden structure.

Finally are some purely half timber structures in the Renaissance style. No. 43 Schmiede st. from 1554 is a house not even important, but the beam ends are formed elegantly like antique consoles. One of the richest and largest is No. 15 on the Market, with the shell or fan ornament on window parapets in particularly beautiful treatment. Another from 1585 near the city hall and at No. 57 Koblinger st. exhibits handsomely profiled consoles. Very richly decorated is the house at No. 28 Burg st., with boldly ribbed rounds on the sills, on the window parapets being fan ornaments with rich flower and foliage decorations. Simpler is the house at No. 36 Knochenhauer st., but animated by a roof bay window placed on the middle, at the siden being two richly decorated and symmetrically placed bay windows.

To the character of the architecture of Hanover corresponds also what is found in buildings of this time in Gandersheim. T This very ancient and highly famed convent, whose abbey church belongs to the most important monuments of the Romanesque epoch, suffered from a fire in 159/ under abbess Anna Erica v. Waldeck, that destroned the residence and led to the rebuilding of the southern part of the abbey. This work was executed in the years 1599-1600, is its master was appointed Henry from Oevekate, and it exhibits a bold stone architecture with a stately gable enriched by two bay windows. The treatment is strong in a plain style, that only shows a moderate use of Barocco elements. Particularly the volute endings on the gable and the two bay windows are free from the gay caprices of this late time. Yet there occur on the parapets, jambs of windows and the cornices of the bay windows cartouche work and the linear surface ornament of the epoch in in effective use. The smaller bay window is membered by elegantly fluted and banded Ionic pilastess, with the lower part of the shaft rickly ornamented. An allied character is shown by the city hall built anew in 1581, which in 1588 was again enlarged. It is a stately and picturesque building w with skilfully treated portals in the bold style of the time,

animated by rich cartouche work. The principal hall is lighted by bay windows on three sides, which project on boldly treated corbels and are divided by very slender columns.

In the middle of the Weser region, whocs rich castles we have already learned to know, Hameln first belongs to the most important places of the north German Renaissance. The private architecture of the citizens has left behind here from the closing epoch of the Renaissance several grand monuments, that afford splendid proofs of the wealth and art love of the citizen class of that time. They are almost entirely stone buildings, not with the refinement of Hanover, but more in the powerful Barocco character of Hämelschenburg. They are mostly gabled facades, d decorated in the energetic forms of the late time and furnished with one or two bay windows. Thus the two houses at No. 9 Oster st. with one, and at No. 12 with two bay windows. Of the first that bears the date 1589, we give from Ortwein the gable, that in spite of its fanciful and barocco curved crowning, makes a distinguished impression by the clear division and animated membering in relief. But the earliest of these stone houses was c completed in 1569 according to an inscription, the facade of the house at No. 16 Bäcker st., which the patrician J. Ricke caused to be erected. Here the entire treatment is of severe simplicity, the portal still even with a pointed arch, the windows still with mediaeval architraves, the gable only membered by a bold cornice and simple vertical bands. It is particularly characteristic, that the steps of the gables are crowned by beautifully curved volutes, that yet know nothing of the later irregular spirals of Barocco curves, of obelisks and the like, and lend to the facades an unusually noble expression of the uncommonly stately bay windows favored in these regions, and that rise from the ground story in wide rectangular plan to the upper story, terminating above it with a richly adorned gable. They give to the chambers of both stories a welcome expansion, and through the side windows in both directions a fine view of the traffic in the street. A special decoration is received by this noble and severe facade by two elegant projecting canopy niches beside the portal with the arms of the owner. a further development of this type of facade is shown by a house in Oster st. from 1576. Here the portal with a pointed arch is

decorated by rusticated ashlars, already terminates with richer volutes with spirals. The façade further obtains a particularly stately expression, as being the only one in the street with two regularly placed bay windows. A further and yet more crisp and richer development of the same type is then brought by the facade from 1589 described above. It is especially valuable to be able to follow in these three examples in the same city the development of forms through twenty years. About 1600 there came a new mode of treatment , perhaps introduced by a Netherlandish master, who by richly decorated rustication strove for a still dryer mode of expression, also overloading the gable e even more by Barocco elements with the poorest volute work. The most prominent example of this kind is the so-called Rattenfänger's house from 1602. In its dry treatment wit decorated rustication and energetic pilaster architectue extending through all stories, the colossal gable adorned by fanciful Barocco curves and volutes, a rich bay window in the ground and second stories, this imposing facade recalls the later parts of Hämalschenburg, and must indeed be regarded as a work of the same master. Of the same style but in rather simpler treatment, which rejects the rich system of pilasters, to the same hand is to be attributed the grandiose Hochzeit house, that the city caused to be erected in 1610 with unusual expense. At both ends rise colossal and richly decorated gables and on the long street facade are built three roof bay windows with similar gables. The house was not merely for wedding festivals of the citizens, but was also intended for other public purposes and assemblies. Finally must one attribute to the same master the house at No. 7 Pferdemarkt, which the burgomaster of the city, Tobias v. Dempster c caused to be erected for himself in 1607. The lower parts are constructed of sandstone in the same style, but the upper are in richly carved half timber work. Further also occur purely wooden buildings; thus the richly carved house at No.8 Oster st. , others in Bäcker and Grosshof sts., one especially early and beautifu, from 1560 in Wenden st., a similar one from 1561 in Fischpforten st., richly and elegantly executed, then one of the finest with unusually rich and energetically treated with figures on the corbels is the Stiftsherren house from 1588 in Oster st. All these examples exhibit a particularly noble anim-

animation by reliefs on sills and head bands as well as window parapets, that are adorned by shell or fan ornaments (like, but more varied than is shown in our Fig. 359). On the other hand there also do not fail examples of an even severe and more structural mediaeval treatment, thus a house from 1493 on Münster Churchyard, another from 1516 on the corner of Blomberg and Bäcker sts. We have few cities in Germany, in which stone construction and half timber work compete in such rich artistic development with each other. Finally should also be lonsidered the characteristic works in iron, of which Fig 358 after Ortwein gives examples.

Farther south wooden construction prevails in the cities of this region. Thus in an especially elegant way in Höxter, whose buildings I can also treat briefly here by means of the recent publication. The buildings here show partly the gabled form and partly the longer side, which is then picturesquely animated by roof bay windows. In the elegant and strong treatment of the s sills, head bands and corbels, as well as the window parapets with their greatly varied shell or fan forms (Fig. 359), they belong to the most beautiful creations of this style. As a model is this developed on the Drawing from 1561, distinguished by stately polygonal bay windows; even more fully developed on the Hütte house from 1565, where particularly the round arched portal shows a noble enclosure in the best carved style. Simpler and more ornamented by fancoful scroll ornament is the bay window on the Freise house from 1569. On later houses the wooden construction passes over to a complete imitation of the stone forms of the Renaissance. Thus on the richly treated projection of the Wilke house from 1642 and on the almost contemporary bay window and doorway of the so-called Till house.

Much of interest is afforded by the city of Minden, picturesquely located at the junction of the Werra and the Fulda. First is the former ducal castle, a great but in great part ruinous building. The north facade toward the river with its colossal height and vast extent, permits only the recognition still of the masonry windows in the three principal stories with their stone crossbars. Six roof bay windows in later and already Barocco forms rise above the cornice. The western termination of this wing is formed by a high gable with Barocco volutes and f

figures. On the contrary at the eastern end are seen three high pointed windows of the chapel, like the neighboring polygonal bay window dating from an earlief building at the end of the m middle ages. In the court belongs to this older portion the polygonal stair tower in the angle of the north and east wings, a according to an inscription begun by duke erich the Elder v. B Brunswick in 1561. At the opposite end is noticed the addition of a western wing with two arches in both main stories, decorated by Tuscan and Ionic pilasters, crowned by Barocco gables, all this like the northern wing dating from a great rebuilding undertaken after 1566. Fine is the view from the north facade of the river and the opposite bank covered by leafy beech woods.

In the city the city hall is an imposing building from 1605. The facade rises in grand proportions and is crowned in the ground and the two upper stories by coupled windows with mediaeval architraves. At the right side and extending from the ground, projects a rectangular bay window adorned by hermes, colunms at the windows, elegant friezes and parapets and ending with Barocco gables. Even more magnificent is the great main portal at the middle of the facade. From both sides a flight of steps leads up and ends on a terrace enclosed by rich stone balustrades, extended in front like a balcony on two columns. The portal itself is round arched and enclosed by coupled Ionic columns and crowned by a rich addition with the arms od the city, and like the bay window received even more splendor by gilding. Through the finely carved door with beautiful iron fixtures one passes into a great ante hall, whose beams rest on strong wooden columns with richly decorated head bands. The entirely grand arrangement of the now largely disused rooms still betrays in portals and great fireplaces the originally rich ejuipment. In the upper story the ceiling beams rest on Tuscan columns, from which project the capitals in volute forms. As the masters of the building are mentioned G. Grossmann of Lemgo and F. Weitmann of Munich.

The citizens' houses here are exclusively of half timber construction, but whilh is developed in so varied and ornamental ways, as to give a homelike expression to the peaceful city. As a rule the houses have their longer sides next the street a and are crowned by a high roof bay window at the middle. This continues the gabled construction of the facade, that is arranged in strongly projecting stories. In the arctistic treatment these

facades exhibit every stage from the simplest to the richest.

The lodest still gothic form is treated in rough construction, but is furnished with ornament easily attached. Thus the little house northeast and opposite the church, the portals adorned by flowers and animals, the sills without any division of the smooth surface for inscriptions. We read:- "May the God of Israel bless and sanctify this house forever. 1457." Hans of Fermeste built it". Above is "Henry Gobele". Then come the deeply hollowed and chamfered sills (Fig. 360), as on the handsome house in Langen st. with the inscription:- "H. and J. Piscator (Fisher) built this house in 1548". Likewise the great corner house At Markt and Lange st., from 1554 with a roof bay window on one side, on the other animated by two bay windows not occurring elsewhere.

Soon thereafter appear the richer forms of the diagonally notched and ribbed rounds on the sills in the most beautiful patterns, like the houses in Hameln and Höxter. Finally all passes into antique forms, the beam ends become consoles with curved outlines and have handsome pearl beads, the sills and t their classical members and ornamental friezes decorated by consoles or dentils in several rows. Thus on one of the greatest and most beautiful houses opposite the south side of the church; even more ornate like the antique just there on the parsonage. Exactly the same treatment on a house in Market st. with the inscription:- "Psalm 68. Thou,Lord, wilt restore by goodness t thy afflicted. A. D. 1580. June 10. W. Spangenberg". In both cases the house doorway is enclosed by antique pilasters or columns in the character of stone construction. Treated with unusual power, but no longer so finely membered as one of the latest houses from 1648 in Rathhaus st.

An isolated work of the noble early Renaissance is possessed by church S. Blasius in the epitaph of duke Erich (d. 1540) and his wives, Catherine v. Saxony (d. 1524) and elisabeth v. Brandenburg, indeed erected during the lifetime of the prince. It is a very superior work, still plain in the architecture, the figures full of life and nobility, executed in Solenhofen limestone probably by a south or middle German master.

The organ in the same church has a case from 1645, carved in rich rather Barocco forms, ornamented by gold and silver.

Chapter XVI. Northwest Internal Provinces.

In this group I include the Lippe province, Westphalia and t the Lower Rhine. These are provinces that pass in prominent importance in the development of the Renaissance, although mostly in the late time they show many valuable works in this style. There are also reflected here in the monuments the general conditions of the culture. The secular princes, chief supporters of Renaissance art, do not come into consideration here. For there predominates here the ecclesiastical element; the powerful dioceses of Cologne and of Treves, and lesser ones of Münster, Osnabrück, Minden and Paderborn, whose territories in great part still belong to Catholicism, are no prominent promoters of Renaissance architecture. In certain works for decoration of churches, rood screens, altars and the like was here exhausted the new art. First at the end of the epoch the Jesuits erected several great buildings as memorials of the counterreformation.(Thus Cologne, Coblence). On the other hand the power of the citigens almost entirely slept. Aside from certain splendid works (portico of the city hall at Cologne) this by far did not produce here that inexhaustible abundance of monuments, which the cities caused to arise in other palces. Even a city like Cologne is poor in them. Only the region of the Weser, so far as it belongs to this group, participates in that luxuriant flourishing of the closing epoch, whose traces we already found in the preceding Chapter. Besides the stone buildings, the wooden style also expresses itself here diversely and attractively, a and indeed in two separate groups. The eastern to which belongs the portion of Westphalia bordering on the province of Hesse, adheres in the character of its buildings to the system prevailing in lower Saxony. The western bordering on the Rhine and the Moselle, exhibits an essentially different expression, that adheres to the group of the middle and southwest Germany, jut this leads to the noblest and finest development.

Westphalia.

In the widely extented province of Westphalia only the regions of the Weser exhibit an animated acceptance of the Renaissance, which produced a number of magnificent buildings there and in the Lippe region belonging thereto about the end of the epoch, both in stone and in wood. First are to be mentioned here several castles& Thienhausen near Steinheim, castle Varenholz in L

Lippe (1595), an extensive building consisting of four wings, flanked at two angles by massive square towers passing above i into polygonal form; the windows still mediaeval and with curtain arches; in the court a handsome Renaissance bay window. Then Assen house and castle neuhaus. One of the most stately is castle Brake near Lemgo, whose court exhibits an elegantly treated gallery on consoles in the second story and an unusually finely developed window architecture in the ground and upper stories. (Fig. 361).

Farther belongs here Stadthagen with an imposing castle, which was erected about the middle of the 16 th century by Count Otto v. Holstein-Schauenburg. Prominent afar by its imposing masses and high gables, the building is grouped around an almost square court in a square plan, still showing Gothic forms in its round stair towers and certain doors and windows. The gables have a plain and yet characteristic form, also usually occurring elsewhere, when divided in three or five parts, they crown their steps with semicircles beset by spheres. Very noteworthy is the fountain in the court, that one might hold its l lower parts almost as Romanesque work, if it did not bear the name of the count who founded it and the date 1552. In any case the artist had Romanesque monuments in his eyes, when he placed the lower hexagonal basin with its six stumpy columns on notably rude crouching lions. From the basin then rises at the middle a richly membered frieze in two divisions richly adorned by figures and arms and crowned by Justice. All figures are rudely cut but the composition is excellent on the whole. To the same time belong two magnificent fireplaces in the interior of the castle, that on account of their luxuriant Barocco forms recalling Dietterlein would be held to be later, did not then bear the names and arms of the count that erected them and of his wife the duchess Elisabeth v. Brunswick-Lüneberg. Particularly are characteristic the hermes-like atlantes and caryatids with goat legs partly covered by Barocco coverings. The city hall manifestly dater from the same time, ornamented by gables similar to the castle and furnished with several bay windows, whose Barocco crownings however evidently belong to a later epoch.

To the castle at Stadthagen is allied the castle at Bückeburg, also externally entirely plain and with similarly treated gables,

that still bear the character of the early Renaissance. On the contrary the interior of the castle contains, particularly in the "golden chamber" a magnificent decoration of the 17 th century and belonging to the most luxuriant and grandest, produced by that epoch. After Venetian models, the ceiling consists op a nobly carved and richly gilded framework enclosing oil panaintings. Even more luxuriant are the two doorways of the room, at both sides and the upper panels overloaded by freely wrought figures and high reliefs, which bear all the mannerism of the Italian art of that time, but shown in treatment like a connoisseur. To this is addad an overpowering ornamentation composed of all the elements of Barocco,but again haodled with great mastery. One is strongly tempted to think of Italian masters; meantime since only I describe it from photoghaphs, I must avoid a decision, for Netherlanders might also be considered.

Not less magnificent es the church from 1615 dating in t the same time. Its facade entirely executed in sandstone is one of the most animated and original compositions of the time, with truly imposing effect and great strength of forms. In the main frieze is the inscription:-"Example of religisn and not of construction", wherein is contained the name of Ernest, the builder as an acrostic. The interior is a three aisled hall structure of imposing proportions, divided by two rows of Corinthian columns, from which by meaans of architrave blocks rise the Gothic pointed cross vaults of the three aisles of ejual height. Again a proof of how long remained with us mediaeval construction with Renaissance forms. Then magnificent is the pulpit carwed in wood and the organ erected at the end of the choir, richly painted and gilded, finely composed with animated ornamentation. Finally is the bronze font of 1615, by inscription the work of a Netherlander A Freis, to be termed a masterwork of bronze relief. The founder of this rich building was count Ernest v. Schaumburg-Lippe, born in 1569, who became prince after 1619 as successor of his brother Adolf.XII. He had studied in Helmstadt, then his art sense was trained in 1589-1592 by journeys in Italy and at the court and by living at the court of the excellent landgrave Moritz of Hesse. His love of science is shown by the founding of the university of Rusteln, his sense

of magnificence and his love of art by the rich furnishing of the castle at Bückeburg, as well as the building of the church and of the magnificent tomb at Stadthagen, for which he must have expended over 100,000 thalers.

Among the cities Lemgo assumes a predominant importance. The stately city hall with its nucleus dating from the Gothic time received in 1589 a new portico added to the northern side with a flight of steps, above it being an upper story like a bay window. (Fig. 362). It is a design like that on the city hall at Halberstadt, but executed in nobler forms. In the ground story wide Ionic pilasters with open arches divide the structsre; the upper one is entirely opened by windows, alternately separated by Ionic columns and fine pilasters. Richer figure ornament on stylobates, frieze and window parapets enhance the elegance of the ornamental structure. More luxuriant with greater use of Barocco forms is the two story structure opened by windows and projecting like a bay window on the northern angle. Here the windows in the ground and upper stories are enclosed by Ionic and Corinthian columns with finely ornamented pilasters between them, the parapet in the upper story furnished with bold portraits, the gable entirely covered by the curved bands of the Barocco style. On the opposite southern end of the long western facade again projects a bay window in the main story, resting on two segmental arches of wide span and similarly treated, even if on the whole more tasteless. The ashlars of the arches and the window jambs adorned by star patterns, between them being separate stones with magnificent lions' heads and masks, on the lower part of the slender columns are little figures of Virtues in relief, the gable rather dry and enclosed by rolled bands.

Besides is a great number of gabled houses, partly of stone and partly of wood, mostly still preserved from the epoch of the Renaissance in the main streets, such as few German cities still possess unchanged. Among stone buildings is prominent by grandeur of plan and skilful magnificence of construction, a house from 1571 in Breiten st., with finely treated arched portal and two splendid bay windows, one of which projects in the main story on corbels, while the other

rises from the ground (Fig. 363). The great gable and the u upper part of the facade is effectively divided by fluted h half columns of Ionic and Corinthian orders and richly membered belts. Also the bold volutes filled by shellscorrespond to the character of the rest. In the second story over the portal rise Adam and Eve, betwaen them being the tree of knowledge. On the parapet of the bay window is seen at the left two angels supporting arms and the figures of Faith and Hope, on the smaller bay window at the right are Love, Courage and Justice. Over the doorway is the inscription: "In God's name and Christ's peace has H. Kruwel built this house on this place". Further the present chief tax office possesses on the facade of the otherwise unimportant building a bay window perhaps erected by the same master, with rich arms on the window parapet and with three closed semicircular gables.

Particularly beautiful is the treatment of half timber construction, indeed in that elegant form with which we became acquainted in neighboring Höxter. Incomparably strong and diversified is the decoration of the sills and cross beams by plaited work, winding bands, curved ribs etc. On the window parapets the chief part is played by the fan motive in great variety. Beside it occur figures of men, genre scenes, fanciful dragons anf animals, and finally are added also strongly curved scrolls on jambs and friezes. One of the finest of these facades in Breiten st., dated 1598, among other things exhibits the frequently recurring representation of a man with the mote and another with the beam in his eye.

Also the small neighboring Salsuffeln retains a number of stone and wooden buildings of the same magnificent style. Particularly fine and again differing from the buildings at Lemgo is the gable of a stone house, that in five stories is animated by little round arched windows enclosed by fluted pilasters. Just beside is another gable with heavy forms in strongly expressed Barocco style. The greatest worth are the wooden structures, most richly adorned by carved work in the character of the buildings of Lemgo, indeed often overloaded by ornaments of all kinds.

To this group now also belongs Herford, not merely by its

generally known great chorch monuments of the middle ages, but also by imposing monuments of the Renaissance merits consideration. To the city hall, a small mediaeval structure, was added at the end of the Renaissance time one of those favorite porticos, in the ground story an open portico alternately resting on piers and strong columns and covered by cross vaults, above being a projection like a bay window crowned by two Barocco gables. Slender projecting little columns divide the walls in both stories. To the nindows of the main building was also given the decoration by a gable, and the portal to which led a doubled flight of steps, received an enclosure in the same style. Unfortunately the building is in a condition of most extreme dilapidation and neglect.

A handsome design of the same time, dated 1616, is the little well on the Market. From the oval basin rise two piers with a cross beam for the bucket, terminated by a handsome covering in Barocco volute forms. Somewhat earlier (1600) is dated the grand facade of the Neustadt cellar, one of the most imposing gabled buildings of the time. Above two high lower stories, animated by triple windows and enclosed by rusticated pilasters, rises the gable in four stories prepared for by a lower story and divided by fluted Corinthian columns on stylobates and by richly decorated cornices. To these are added ornamentation covering the surfaces in the metal style of the time, which does not occur again so richly , excepting that facade in Brieg (page 194).

Somewhat more moderate is seen the same style on the facade of the Löffelman house on Neustadt Market from 1580.Instead of the system of pilasters or columns, interlaced rounds are employed for the decoration of the gable, but as on the city hall the windows are crowned by decorated gables. A smaller house beside it exhibits still more ornate treatment. Heavy and manifestly from an earlier time i is the unusually wide facade at No. 640 Market, the gable enclosed by simple volutes with shell ornaments.

Also wood construction frequently occurs. On two houses from 1521 and 1522 in Brüder st. it is still mediaewal with rude little figures on the consoles. The more finely treated form with the fan decoration and the strongly channeled

sillsare on a house from 1587 close to the Merket. Richly a adorned by metal ornaments of the late teme is a house from 1638 opposite church S. Radegonde.

All these differ from those in lower Saxony chiefly in this, that almost without exeeption the houses turn their gables toward the street, while there (in Münder, Brunswick, Celle, Halberstadt, Hildesheim) mostly the longer side forms the facade and is crowned by one or more roof bay windows.

Bielefeld exhibits in the not very important citizens' houses of this epoch the same arrangement and allied treatment. A stone facade of a tolerably early time, still like Gothic in forms, with shell ornaments in the arched steps o of the gable, are seen at No. 251 Niefern st. In the uppermost panel of the gable is the representation of a ship in relief. With like simple treatment is the gread gabled house at No. 273,while that at No. 252 still shows Gothic tracery. The stately gable of No. 265 with diminished pilasters and curved Barocco volutes dates from the end of the epoch. A similar facade from 1593 is in Obern st. There is yet another example of the same kind and also a facade at No. 61 Market. Of wooden buildings particularly No. 127 on Gehrenberg, as well as the house at the corner of Niedern and Obern sts., with stone substructure is to be considered. A richer and more original stone building of the late Renaissance was the former Waisenhof, from which interesting parts were employed at the new gymnasium by Rauschdorff's skilful hand.

Somewhat richer are the results in Minden. The magnificent facade in Hohen st., stnding on the axis of Bäcker st., belongs to the most beautiful of the time. Divided into seven stories up to the apex of the gable, with fluted freely decorated Corinthian columns on the lower part, the volutes of the gable interrupted by figures of men, it shows a rich life in relief. The forms indicate the time of about 1570. An arched portal beside the facade leads into the court, where a are noticed two colmmnar orders walled up on the side facade. Over the portal are seen seven statuetttes in richly decorated niches, designated as Alexander the Great, Julius Cesar, Harminius, leader of the Saxons, Charlemagoe, Widekind, king of Saxony, Hector, leader of the Trojans.

Of a similar kind but somewhat later is the stately, wide and high facade at No. 48 Bäcker st., here the great gable is also divided in three stories with half columns with shallow recesses between them, all adorned by bands, that show a star ornament. The volutes of the gable have perforated members in which climb male figures. Both bay windows of the ground and first stories are in rich Rococo forms. At No. 56 in the same street is a plainer facade without vertical membering, but with singular Barocco volutes on the gable. Bay windows often occur and recall in design and form those of Hanover. One of the later facades at No. 172 Market from 1621 is richly decorated by metal ornaments on piers and friezes; likewise on the arched portal, whose ashlars are ornamented by stone patterns; a bay window extending through three stories has elegant columns as an enclosure. A similar and handsomely decorated bay window on the Gothic city hall at the rear, while the facade has an early Gothic and very attractive arcade. A very elegant Barocco portal from 1639 is shown by the otherwise modernized facade at No. 90 Poos. Besides also occur some unimportant wooden buildings.

In Paderborn the city hall is the greatest work of the closing epoch. To a building dating from the 13 th century was added a new structure in 1612-13 at the west, which with its great Barocco gable and two symmetrical projections resting on strong Doric columns and with similar gables makes a both imposing and picturesque impression (Fig. 364).The grouped windows enclosed by Ionic pilasters animate the building effectively; the treatment throughout bears the stamp of assured mastery.

We have but little to note in Osnabrück. A stone house at No. 18 Market with a high and rather simply decorated gable belongs to the middle epoch. Some handsomely carved wooden houses are in the frequently mentioned forms; fans and rosettes on the parapets, twisted and ribbed rounds on the sills. Thus is the elegantly executed house at No. 7 Krahn st. from 1586. By the same hand is the facade at No. 43 Dielinger st. On both Adam and Eve are represented at the middle.

Far more imposing appears the Renaissance at Münster. The old city is not merely of importance for its great church

monuments of the middle ages, but it also stands io the first line among those German cities, that can show a richly developed secular architecture from the most different epochs. T The noble Gothic city hall, whose gabled facade exhibits one of the most beautiful compositions of the middle ages, is a accompanied by entirerows of lofty private buildings, that as nowhere else in Germany border the main streets, especially the principal Market with its stately stone arcades, and lend them an unusually grand monumental expression rather in the character of the streets of Bologna, Padue and other Italian cities. Most of these houses even date from the middle ages, the arcades with slender pointed arches rest on simple square piers or also on round columns, and the gables are stepped with carved Gothic panels of tracery in the separate steps. All these secular buildings give clear evidence of the early development of the city, which frequently in contest with the power of the bishop rose to independent importance, and attained higher prosperity by its connection with the Hansa. At its entrance into the new time, it even seemed for the moment as if it would turn to Protestantism, and it was not opposed to the introduction of the Reformation even under bishop Frederick III (1532), in opposition to the strenuous resistance of the cathedral chaper. But by the folly of the anabaptists the peaceful course of the Reformation was interrupted, and when those wild orgies were quenched in blood in 1536, there arose as a natural consequence a reaction of the church and the state. Still the proud sense of i indepence of the citizens soon rose to new opposition, and the powerful bishop Christopher Bernard v. Galen (1661) first permanently succeeded in breaking the proud spirit of the c citizens.

The earliest appearance of the Renaissance began already in the thirties of the 16 th century with a splendid paneling of the chapter hall at the cathedral. Master J. Kupper executed the noble carved work, on which is read the dates 1544 and 1552, in that graceful and sportive style of the early Renaissance, that is known to us by the engravings of ornament of the little masters, particularly of Aldegrave. The nearly square room measures about 30 by 33 ft. and is entirely covered by paneling, that does not yet know the

later common imitation of stone architecture, but is executed in the true wooden style. Richly moulded and handsomely framed panels contain the finely carved arms of the canons; the upper endings form low gables filled by shells and are crowned by fanciful forms and perforated leaf scrolls. Our 365 from the drawings of Ortwein gives an example of the ornamentation. The whole belongs to the noblest works of the kind, that our Renaissance has produced. The same character is shown by the choir stalls of church S. Ludgeri, evidently from about the same time, likewise distinguished by the spirited life and diversity in design and by fresh and resolute treatment. A still more splendid and luxuriant work in wood carving is the bedstead of John of Leyden, preserved in fragments in the Friedenshall of the city hall, likewise a masterpiece of the early Renaissance. The paneling of the Friedenshall was executed about 1587, but no longer has the original fullness and spirited animation of the works in the chapter hall, but it brings echos of this in many details, particularly the crowning gables with their free scroll work, The transition to a stone architecture imitated in wood then forms the beautiful paneling in the grocers' guildhall, which was built in 1610-1620. Here is not merely the elegant beam ceiling (corresponding to that from Cologne given in Fig. 1 112, Volume I), but especially and richly decorated by fluted and banded Ionic pilasters dividing the wall paneling that are noteworthy. Between these pilasters the separate wall panels are suitably animated by handsome flat arched niches or decorated dwarf pilasters. All these works give evidence of the rich bloom that woodwork passed through here.

An imposing number of secular buildings in late Renaissance afford evidence of the last flourish of independence of the citizens. One of the finest works is the high gabled building rising beside the city hall, boldly executed in the forms of the late time, with a particularly rich balcony resting on columns and fancifully curved Barocco crowning gables (Fig. 366). Particularly the balcony is a distinguished work with great delicacy in execution. The nucleus of the building, t that formerly served as the city wine house, in the lower s story as the city weigh house, dates from the middle ages and was first adorned in 1625 by the present facade, which

as one of the finest works is to be regarded as in the late Renaissance strongly tending to Barocco.in style. The projecting part termed the "Sentence Arch" was intended for publishing the court judgments. Amusing is a document in the city archives, according to which two members of the stonecutters' guild, because they would not allow the architecture of the building to pass for "Doric work", on account of such disrespect of their architecture were dajudged a fine of 20 thalers as punishment,for the injury. Those men then had differing views concerning the Doric style!

On the other hand to the earliest buildings belongs the house at Nos. 17 and 18 principal Market with a double gable from 1571. In a more severe classical treatment, the ground story is membered by Doric, the second by Tuscan, and the third by Ionic half columns. A handsome bay window projects on elegant corbels and has an antique gable as termination. The entire treatment is simple and noble. The facade on the side alley is plainly built of brick, only the architraves of the windows and the cornices being of sandstone. On a polygonal stair tower is read the date 1569. Of similar simplicity is the great facade at No. 167 Rothenburg, but more sparingly membered with the omission of the vertical divisions. Also here is a handsome bay window in the principal story enclosed by vertical bands in early Renaissance. This motive of the bay window occurs on a house at No. 34 Bogen st. with a both rich and elegant development in the strongest style of the late time. The upper part of the facade is tasteless and pedantic.

Most facades in Münster belong to the same late time, and mostly to the 17 th century. They are all tall gabled buildings, in great part with arcades in the ground story, that are placed on strong columns, and sometimes are treated in graceful Renaissance forms with dentil friezes etc. Just in opposition to Gothic facades they omit all vertical divisions by pilasters or bands, but on the contrary compete successfully with them in the charm of the free perforated outlines. Volutes and spirals of every kind are opposed to each other in spirited play, with the Gothic finials compete the rusticated and banded pyramids with the balls and crowning iron flowers. One recognizes here how hre Barocco gables

have developed from the Gothic form through the different stages od a yet simpler early Renaissance. In diversity and refinement in outline, these late buildingr decidedly excel the quite similar ones of the middle ages.

The chief examples are found on the principal Market; Nos. 32, 33, 34, 35 (from 1612) 36 (from 1653), 37 (from 1657). Likewise there are Nos. 43, 44, 48 (from 1627), the arcade arches bordered by handsome dentils, and farther in Bogen st. are Nos. 31 and 36 (from 1617), the latter without arcade. On these facades it is striking, how strictly is avoided membering in relief of the surfaces up to the continuing cornices, and rather the entire force of imagination is concentrated on the treatment of the outlines of the gable.

On the city hall, the rear side is constructed in Renaissance forms. In the interior the Friedens hall as well as the hall in the ground story have rich wooden paneling of t the late time. Also the bedstead of John of Leyden merits consideration. These works were previously mentioned above.

In the cathedral besides a number of good epitaphs and altars is nothing noteworthy from this time. The chapter hall exhibits the magnificent wooden paneling of the early time. (See above).

In the vicinity of Münster is castle Wolbeck, built about 1546 by count Merveld, one of the earliest monuments of the Renaissance time there, which here yet appears mixed with c certain Gothic elemants. On the otherwise plain external facade projects an elegant bay window on corbels decorated by bold sculptsres in the upper story, bearing the date 1564. It is entirely opened by slender windows between narrow mullions, that below are treated as decorated pilasters, above as fine candelabra columns. The window parapets exhibit rich foliage on the enclosing members, in the surfaces being medallions in relief and ornamentally treated allied arms. In the court the construction in rough brickwork with ashlar enclosures is distinguished by well treated gables. Simple enclosing pilasters form the divisions, and the separate steps are crowned by semicircles filled by shells and beset by balls; a treatment also found on facades in Münster. Elegant is the round stone tower, whose winding stair turns around a slender candelabra column.

The mixed style with cut stone and pricks introduced from the Netherlands appears on the interesting city hall at Rocholt in an attractive way.

How far this style penetrated into the countryis proved by two private houses in Dortmund. One at No. 5 Ostenhellweg is a corner house with high side gable from 1607 with the inscription:- "Candor yields to hatred". The nindows have rusticated relieving arches, the separate stories are adornid by heads. The surfaces are now whitewashed, but were executed in brick. A similar house at No. 1 1/2 in the same st. from 1619 still has surfaces without plastering.

In church S. Maria, the richly carved organ gallery is a still entirely Gothic work. The Ionic columns with scales a and the fluted Doric pilasters of the right wing of the parapet evidently belong to a later restoration.

At church S. Reinold the imposing square tower of the west facade es indeed to be termed the best and most important of such works of our Renaissance. The strengthening of the angles by vertical bands, the architraves of the windows and a arched niches with their coved jambs still recall the middle ages. The gallery that terminates the tall square structure, has a beautiful railing of wrought iron,with flowers at the angles. The octagonal top with its two domes, lantern and slender spire, with excellent proportions have a noble outline. The total height amounts to 254 ft. The execution of the work, after the earlier Gothic spire of the tower in consequence of an earthquake in 1640 fell in 1659, was first executed after 1662 by the architect Pistor from Elbefeld and J. Feldmann from Dortmund.

Rhineland.

On the lower Rhine only a few works of the Renaissance are to be mentioned. In Emmerich the church preserves a brass font in the forms of the early Renaissance. Wesel possesses a gabled house on the Market entirely constructed of cut stone in noble Renaissance forms. In Xanten the cloister at the minster exhibits vaults with Renaissance consoles, and the minster itself shows a beautiful epitaph. In Calcar are found several altars carved in wood, partly in Gothic and partly in early Renaissance forms. Namely the altar of S. John and the altar of S. Crispin very similar to it, but

still eicher and more luxuriant, with their enclosures in c charming invention and elegant execution, particularly their ornamental open canopies. Especi.lly in the latter works the cupids, that climb in the scrolls belong to the most charming ornamental designs. The date of origin must fall about 1540. Still more developed and likewise with spirited invention there is an epitaph of the Brouwer family, that is counted among the finest works of our Renaissance in early style. In Joch are several stone buildings with bay windows and a city gate with round towers. In the chorch at Kemper an organ case is still from the early Renaissance time. In Düsseldorf the city church preserves the magnificent marble tomb of duke William of Julich-Cleve-Berg (died 1592), probably a work of the Netherlands. An original work executed in a severe classical manner is the addition to the city hall in Jülich, now serying as archives, yet erected in the good Renaissance time. Our illustration (Fig. 367) affords information concerning the details.

First in Cologne do we find somewhat richer gatherings, but also here by far not in proportion to the power and size of the city. In plan and extent as well as the abundance of monuments worthy of honor, from the Roman time to the end of the middle ages, the metropolis of the Rhine country belongs to the greatest cities of Germany. The imposing towers of the Romanesque epoch, unsurpassed in diversity of forms and richness of construction, find their crown in the mighty Gothic cathedral, that again brought after it a number of other churches. There is expressed in these monuments the proud seat of the archbishop, and so is recognized in the secular buildings the constantly increasing power of the citizens afthe the 13 th centory. The favorable location on the Rhine, combined with the early acquired market rights, the connection with the Hansa, made Cologne the chief emporium of trade between the lower and upper Rhine, North Germany and Holland, and the south German provinces. Even now in the gothic city hall with its magnificent Hansa hall, in the Gürzenich and the grand fortifications with their walls, gates and towers, is recognized the power of the citizen class of that time, which in the contest with the spiritual power so serengthened itself, that the archbishop's court was compelled to transfer

its residence to Bonn.

The Renaissance indeed came into use in but a restricted manner in the city, whose monumental importance was rooted in the middle ages. The private architecture of the citizens is strikingly dry, even still at the close of the epoch; tha hall of the city hall is the only secular magnificent building. On the con.rary somewhat more favorable was it in regard to works of art. Yet also therin it concerned rather certain ornamental works than a grand general conception. Only the Jesuit chorch at the end of the epoch makes an exception.

Characteristic for the relation of Cologne to the new style is the fact, that the earliest work in which it appears here, at the first glance is recognized as a Flanders work. I mean the splendid rood screen in the church Capitol, now used as an organ gallery, which according to the order of the imperial councillor and steward G. Hackenay was made by an artist in Mechlin and brought to Cologne in 1524.The richly membered architecture of this magnificent work made of w white and black marbles, namely the clustered piers and their foliage, capitals, bands and bases, also the niches of the parapet with their excessively luxuriant canopies, exhibit an original mixture of late mediaeval and early Renaissance forms. And indeed all this as well as the style of the numerous figure reliefs and statuettes in a mode of treatment, that immediately recalls Flemish works of that time. The recently published documentary statements justify this decision, which is forced by the artistic character of the work.

There was still a time before the Renaissance was adopted by native masters. The first traces I found on a simple wall epitaph of A. Keyfeld (d. 1539) in the northern choir aisle of the cathedral. The little monument enclosed by little candelabra columns with handsome ram's head capitals and crowned by a gable, contained a good relief of the Resurrection of Christ, and near by it the deceased under the lead of his protector, S. Antony. Just beside it was another tomb monument of similar character, rich with plant ornament on the pilasters, that enclose the tablet. As termination a gable filled by a shell, frowning foliage and angels with the

[illegible] on the mount of Olives. The ornaments cited, [illegible]

[illegible]

seeming a variation, but also they were in area as [illegible], which is [illegible]. On the [illegible] is a [illegible] relief of the [illegible], mourned by the holy [illegible] and S. John. The forms indicate the time of [illegible].

It is [illegible] [illegible]

the same monsters on the handsome little edicola, which [illegible] erected at the south wall in the vestibule of S. Gereon [illegible] [illegible] V. [illegible] ([illegible]). Instead of the [illegible]

[illegible]

essentially [illegible] arms; above is an [illegible] with a larger arms, again crowned by a [illegible] filled by a shell, on which enclosed by foliage [illegible] a [illegible] [illegible] two smaller arms. The [illegible] and the decorative [illegible] on the north wall are only remains of a [illegible] [illegible], replaced by a later inscription [illegible].

For the same epoch [illegible] in the cloister of the [illegible] the noble little [illegible] of the [illegible] [illegible] ([illegible]), [illegible], as dated by the inscription; a [illegible] of [illegible] execution, adorned with its scrolls and foliage [illegible] and [illegible] wrought [illegible]. Beside is another with no less [illegible], [illegible] of [illegible] in [illegible] relief. [illegible] [illegible] below to the previous [illegible].

In church [illegible] are the excellent glass paintings from [illegible] of the early [illegible], of particular [illegible]. We have [illegible] them in Volume I, p. [illegible], and [illegible] the [illegible] of [illegible] a specimen in [illegible]

[illegible] [illegible].

[illegible] from the [illegible] time in church S. [illegible] [illegible] of the north side is an original composition [illegible] [illegible] of [illegible] forms ([illegible]. [illegible] [illegible] is the tabernacle from [illegible], [illegible]

implements of martyrdom, in the main panel being Christ praying on the mount of Olives. The ornaments gilded. By this the initials and stonecutter's mark of the master. The same hand, also identified by the monogram, is found at the south end of the choir aisle on the monument of H. Scherrerbutzen. The treatment of the pilaster is the same, only the capitals showing a variation, and also they here bear an arch as termination, which is crowned by free ornament. On the tablet is a nobly treated relief of the Crucified One, mourned by the holy women and S. John. The forms indicate the time of about 1540.

It is now interesting, that one meets the same master with the same monogram on the handsome little epitaph, which was erected at the south wall in the vestibule of S. Gereon for count Thomas v. Rieneck (d. 1547). Instead of the figure relief the tablet only contains an inscription enclosed by ornamentally treated arms; above is an addition with a larger arms, again crowned by a gable filled by a shell, on which enclosed by foliage and now destroyed a cupid held two smaller arms. The whole polychromatic and with decorative charm. (Opposite on the north wall are dry remains of a simarly treated epitaph, replaced by a later inscription tablet).

For the same epoch reposes in the cloister of the city museum the noble little tomb of the Dr. Juris p. Clapis (d. 1551), alias Breitstein, as named by the inscription; a work of delocate execution, adorned by its scrolls and foliage o ornament and two finely wrought arms. Beside is another with no less delicate handling, but decorated below by a frieze of cupids executed in soft and swelling relief. Some magnificent fireplaces there already belong to the previous epoch.

In church S. Peter are the excellent glass paintings from 1530 belonging to the early Renaissance, of particular importance. We have fully judged them in Volume I,p. 139, and from the drawings of Heuser have added a specimen in Fig.69. Also the splendid iron railing enclosing the font in the same church merits mention.

Yet something from the early time in church S. George. The portal of the south side is an original composition with the addition of Romanesque basal forms (1536). Butparticularly in the choir is the tabernacle from 1556, in slender elevat-

elevation with decorated pilasters, little candelabra columns, covered by craceful foliage ornament on friezes and other s surfaces. Also rich figure reliefs; Abraham and Melchisedec, the gathering of manna, the tree of life, above being the l last supper, all this indeed being moderately good.

In S. Gereon the crypt possesses an excellent altar, that may have originated about 1550. Four rich piers, between and beside them being four statues of saints, and in the middle a crucifix; above is a rather rudely composed addition, likewise covered by its ornamentation from the early Renaissance. The rich polychrome work etc., whose examination was made very difficult by the darkness of the place, is made of a fine tufa quarried in the Eifel. An excellent carved work of the same epoch, executed in 1548-51, is the beautiful organ case in the upper tower, membered by its pilasters like vertical bands, adorned by elegantly drawn foliage, then moderately gilded. (The very lovely angel musicians' gallery was indeed a later addition). The whole rises high above in three airy perforated tabernacles like domes. An unusually brilliant work of the closing epoch, richly supplied with representations of figures is the tabernacle. It bears the monogram E. H. and the date 1608.

From the same late time the chorch S. Maria Lys possesses a magnificent Barocco organ, and a skilfully carved door of 1614 at the main portal.

But a principal work from the end of our epoch is the great Jesuit church, built in 1621-9, the equipment in part even later (1639). In spite of the late date it exhibits the so frequently occurring mixture of Gothic and Renaissance, but in a sense quite different from the church at Wölfenbuttel. Here in the immediate vilinity of the masterwork of mediaeval constroction men still understood Gothic forms very well and erected three aisled chorches of imposing dimensions with a high middle aisle. Since much space was required for the preaching, to the side aisles were given complete upper stories, with clearly developed star vaults above and below. These rest on slender round piers with antique c capitals, from which branch the lower pointed arches at midheight without break. Likewise the middle aisle has net vaults of simple and clear composition. The windows are pointed

throughout and with tracery, indeed no longer treated nobly and organically, yet always showing a good understanding in the sense of late Gothic. All this as well as the polygonal ending of the choir and the also polygonal side choirs are still entirely mediaeval.

Thus the facade also has a high window with pointed arch, at the sides being smaller ones with the usual tracery. But the windows are enclosed by antique architraves, the buttresses are formed as great Doric pilasters, the portals and particularly the middle one being constructed in the luxuriant forms of the Barocco. Finally the facade is enclosed by a pair of towers, whose windows imitate those of Romanesque towers, only that the little dividing columns again show Doric capitals.

In the interior the decoration of carved work may be termed a very important work. The confessionals in the side aisles, in combination with the wall paneling between them, forcs an exceedingly effective and elegant covering. The forms are naturally strongly Barocco but are treated with refinement, the composition is a masterpiece in its way, the execution is skilful as well as magnificent.

The secular architecture of Cologne in this epoch culminates in the noble portico, that in 1569 men decided to build before the mediaeval city hall. The older portion of the building in Gothic, distinguished internally especially by the Hansa hall with its paintings and sculptures, externally by stately detached tower, are otherwise not of value corresponding to the prominence of the city. In the sense of the love of pomp of the later time should now be erected one of those picturesque "porticos", by which it was then sought to give enhanced splendor to the simpler and older city halls. Of all such porticos of city halls of the Renaissance time, that of Cologne is without question the most splendid. It finds its chief analogies on the city halls at Halberstadt, Lemgo and Herford, while in Lübeck and Bremen men went farther and decided for intirely new facades with arcade porticos. These always form an open portico in the ground story, which in Cologne for the newer needs contains as a stairway a double flight of stairs ascending to the council hall. But the upper story consists of an open portico of noble proportions, with

stately arrangement like the entire building and richly adorned (Fig. 368). In composition, membering and ornamentation is expressed a classistic sense, yet nowise in a dry and scholastic way, but still with an attractive play and amiable freedom, otherwise known only to the early Renaissance. To this also belongs the pointed arches employed in the upper story, which at the same time are membered and enclosed in antique form. By this is made a certain harmony with the pointed arched windows of the adjacent building. The Corinthian columns of both stories placed on richly decohated stylobates with the strongly projecting broken entablature and t the strong cornice with consoles, and the magnificent and strongly projecting keystones beneath the projecting portions of the entablature, the medallion heads in the lower frieze and spandrils, the Victories and the upper arched panels, and finally the crowning balustrade, closed on the projecting parts and open on the subordinate intermediate panels, all these are elements of that developed Renaissance, as since Sansovino's library have been accepted as the expression of the highes magnificence. On the con.rary the steep roof with its dormers aud the roof window placed in the middle of the facade, which bears the statue of Justice in its niche, belong to the elements of northern art. Likewise the vaults of the portico with ribs decorated most elegantly by pearl beads, its keystones by rosettes and masks, still exhibit Gothic construction.

The charm, the easy slenderness of proportions in this beautiful building is enhauced by the finest ornamental treatment in the details. Even the soffits of the archivolts extend between the projecting columns and show precious panels with gracefully carved rosettes. The stylobates have elegant masks, that are inserted in enclosures of rolled and divided bands. Also the gradation from the simpler to the r richer is finely considered; thus the lower columns have shafts without flutes, the upper hawe much slenderer banded shafts, the lower part ornamented aud the upper fluted. On the roof bay window finally hermes-like caryatids form the enclosure, these indeed not being very organically employed. To the numerous inscriptions, that lavishly adorn the entire

building, are also added figure reliefs on the upper portico, which however like the other relief ornament have no great value. The elegant effect is no little due to the material, which in the ground story is a beautiful blackish marble from Namur, in the upper story is an unfortunately greatly weathered fine-grained yellow sandstone. Taking them altogether, we have to do with one of the finest works of the Renaissance in Germany.

As the author of the building will have to be considered that master, that by a minute of the council on March 30, 1 1589, was directed "to prepare a pattern" for the new portal, after it had been decided on July 23, 1567, to remove the old ruinous portal and replace it by a new one. The lower part was to be made of Namur stone, for the other was brought stone from Notteln in the Münster region and from Weilern; the stair steps came from Andernach. That master, who then also erected the building is designated to us as N. Vernickel from Cologne. Further statements concerning this excellent artist appear to be wanting. In the year 1573 and on May 4 th the council gave the master a certificate, that he had completed the portal to its satisfaction. The portico o originally had a flat ceiling, that was first replaced by a vault in 1617. That Vernickel was under the influence of the elegant Renaissance of neighboring Flanders is clearly recognized by his works. The more worthy because he victoriously competed against several Netherlandish artists, who were evidently invited to a competition. At least a Henry v. Hasselt had already made a plan in 1562 that still exists. For in t the city archives are preserved several old plans, thah have reference to the erection of this portaco. Some came from t the Netherlands, thus proving anew as already on the rood s screen of the Capitol church, that men here for prominent works did not think of relying entirely on native masters. As evidence of the various artistic tendencies then acting these sheets have a great interest. Some notes on them are also well in place.

The first design drawn with a quill and colored is marked:- "Made by L. Sutermann or Suavius in 1562". This inscription incidentally shows that L. Sutermann is identical with L.

Suavius of Liege (In Vasari being "L. Suave of Liege). The design shows a rather classical building; below are closed walls with inserted marble panels. Above on the parapets are reliefs of white marble. The upper opeo portico is on coupled Doric columns with marble shafts, capitals and bases of bronze. As crowning is an attic with Ionic pilasters, that is almost entirely covered by marble slabs with emblems and ornaments. The arched panels have reliefs, above in the spandrels being reclining figures. In the middle is constructed a shrine with Corinthian columns and a gable that supports an eagle. At the sides are placed statues, two of which very comically lean against the shrine. The figures are designed in the allegorical sententious taste of the time, and are explained by numerous inscriptions, but are not particularly clever in either idea or in drawing.

The second design is also from a Netherlander according to the inscription, the Henry van Hasselt mentioned above. A t two story portico, opening below and above with low oval Burgundian arches. Below is rustication with faceted ashlars, the piers with attached Doric pilasters. Above in the middle is a wide arch on Ionic piers, the openings at both sides divided by flat ornaments drawn in black. The upper order is faced with Ionic pilasters, that end in wonderfully ornamented hermes and caryatids. Then as termination is a wide frieze like an attic, treated at the middle as an open balustrade, on its corner pedestals a female figure and a warrior supporting arms. All friezes decorated by flower scrolls between them being apes, birds and other animals. The keystones of the arches have fanciful heads, masks and the like. The whole is an ugly mixture of native and antique forms, drawn by an artist not even skilful with the pen.

The third without a name is Palladian of the street type. A great drawing with ink wash, geometrical elevation, but with a perspective indication of the portico, according to the example of many Palladian buildings at Vicenza, below b being a Doric portico without stylobates but with triglyph frieze. Behind is a tunnel vault with cross arches on Doric wall piers. Above is a severe Ionic portico with wide intercolumniations, connected by an entablature. The portico is covered by a horizontal ceiling, the entablature resting on

Ionic pilasters. An open balustrade forms the termination, at the middle being a miserably designed great circular pediment crowned by the arms, supported by a sphynx at each side. The expression of the whole is most allied to Palace Chhieragati, though tasteless and with less impressive power.

The fourth design shows a variation by the same hand, that here strives for a richer development of magnificence. The lower portico is placed on piers, before which Corinthian columns project on stylobates. The upper portico has Composite columns grouped in threes at the middle. The arch spandrels have four Victories, otherwise ornaments of many kinds. A balustrade forms the termination, filled at the middle by a handsome acanthus scroll; above is a semicircular addition not in the former project.

The fifth design exists in two variations, and is that taken for execution. One shows exactly the arrangement as actually erected, the other probably as submitted in 1571, with several interesting differences. First the design has three roof bay windows, thus at the sides semicircular and at the middle covered by a gable. In the final revision the side bays were omitted, the balustrades and even the cornice with consoles more boldly formed, the upper columns banded and the upper portion of their shafts fluted, the arches above and below alternately having elegant keystones, while the first design omits them below, but shows them everywhere above. Also the arrangement of the caryatids on the roof gable is different and is originally more organic.

On the whole one must admit, that the city officials of Cologne exhibited correct understanding and a happy choice in selection, which can always be started by modern city bodies in similar cases.

The other parts of the city hall, so far as they fall within our consideration are of equal importance. Yet the great hall retains masterly woodwork with beautiful intarsias constructed in 1603 by M. Reidt. Particularly the doorway is a showpiece of design and execution, even the deep jamb of the recess being entirely adorned by precious inlaid work. Likewise the ceiling exhibits excellent membering in stucco with inserted medallions of emperors, partly gilded and painted. Also the door of the conference room, transferred here from

the arsenal, is one of the most elegant works in intarsia dating from the same time, the ornaments executed in the plate and curved style commencing as Barocco.

To this final epoch also non belongs the so-called "Spanish building". It lies opposite the main building of the city hall with the portico looking west, and encloses with it the little place, that appears as the centre of the entire plan, and at the northern and southern sides is connected with the adjacent streets by bold Barocco portals. These portals and the Spanish building belong to the same epoch of about 1600. The Netherlandist late Renaissance with its brick masses and the high windows constructed in sandstone predominate here. But the ground story is erected in strong rustication of ashlars with horizontal bands. It the middle opens the facade with five open arches, which lead into a portico with Gothic cross vaults. A portal at the side exhibits a fine grille of wrought iron, also the strong iron gratings of the windows on the south side of the building merit consideration. The middle of the dacade is crowned by a high and wide Barocco gable with curves and volutes. All this is dry, simple and strong.

In the interior of this building is contained in the ground story a room with elegantly carved paneling on the walls, divided by fluted Ionic pilasters, the termination by richly decorated friezes. The ceilings are everywhere formed by Gothic cross vaults with beautiful keystones. A winding stair leads up to the upper story, where a hall from 1644 is adorned by an elegant stucco ceiling. At the western rear side of the extensive building a separate entrance leads to one of the finest winding stairs entirely in carved woodwork; p perhaps the most elegant of all still existing!

Of city monuments is scarcely more than the arsenal to be named, a plain brick building of the same epoch, notable for tuo stepped gables and a rich strongly Barocco portal in sandstone. On the side facade is an external stair tower decorated above by handsome arms.

The houses of this epoch in Cologne are not at all in proportion to the importance of the citizens of the principal city; the few of early date are without ornament or artistic iydividuality; the scarce richer buildings already belong to

to the Barocco. At first the high gabled facades,with their stoier entirely opened by windows retain the character of the middle ages, particularly the windows with stone crosses and the plain stepped gables, whose steps are crowned by small volutes or arches. Thus the high corner house on the Heumarkt and the Little Seidmacher alley. A stately gable with boldly treated volutes at No. 24 Heumarkt. Richly carved is the beam for hoisting loads in the upper dormer. Such handsomely decorated beams are found on many houses. Exceptional with handsomely decorated frieze is found on the house at No. 20 there. An ornamental little facade at No. 11 of t the same place has a classistic expression particularly by the arched windows. At Nos. 20 and 22 Altenmarkt is then the simply treated house zum Goldne Pretzel with double gables, and volutes decorated by round disks, dated 1580. A plain gabled house with volutes and without finer treatment at No. 36 Great Witsch alley frog 1590. Also here is a finely carved peam in the roof dormer. On an otherwise worthless facade at No. 58 there is a handsomely treated figure relief with two Cupids. One of the finest winding stairs is found in the house at No. 25 Minorites place, constructed in noble style with rich ornaments and elegant membering. These stairs carved in wood, not merely decorated on the railings and parapets, but also freguently on the undersides of the steps, form a special peculiarity of the houses of Cologne citizens.

Finally yet a few late but so much the more splendid stragglers are to be mentioned. A stately facade at No. 24 Filzengraben with two very high stories above the ground story; t the windows with stone crosses but ending in round arches; the gables with rich interlaced and broken ogee arches, on the lower angles being two men armed with spears. Still much later and already from the fully Barocco time is the house zur Glocke, at No. No. 14 Hof. The facade with its simple stepped gable may belong to an earlier epoch; but the portal adorned by dry festoons of fruits, masks and the like, and the internal decoration permit the late Barocco styce to be recognized. The wide and high vestibule with its stuccoed b beams is a beautiful example of the old arrangement of Cologne houses. Toward the rear adjoins a longer, higher and richly lighted hall, whose ceiling exhibits very rich stucco

ornamentation, in the middle being a fowerful relief of Mutius Scaevola, who extends a hand over a basin of fire, dated 1693. The well carved winding stair leads to the upper s story, where is found a similar hall, though less luxuriously adorned.

The noblest facade of this late time and dated 1696 is that of a house at No. 8 Sandbahn. The great main portal is connected with two smalles doorways leading to the cellar, and is truly original and really artistic in conception in the developed Barocco style. Fluted Corinthian pilasters enclose the gateway arch, and an oval window held over the portal by cupids thoughtfully ends the composition. Likewise t the west door is characterized by fine carvings in luxuriant forms. The same character has the winding stairs in the vestibule of the house, which on each step is covered by ornaments and on the newel is animated by a bold figure of Atlas.

Certainly may such works in internal decoration have found their destination in the course of time. So much more valuable are the few remaining examples, to which may be added o others, that may have escaped me.

Brauweiler in the vicinity of Cologne possesses in its abbey church two side altars, one of which from 1562 is less interesting; the other from 1582 is a valuable work nearly in the character of that in the crypt of S. Gereon, likewise executed in tufa and once richly painted. The elevation above the table begins with a predella, that shows in niches the busts of four saints. Above rise four richly decorated Corinthian pilasters, which at the middle enclose a large n niche with the figure of S. Anthony the Hermit about 4 ft. high, at each side being two smaller niches above each other enclosing figures of female saints of half the size. Over the cornice the dedication tablet is placed as a richly enclosed addition; the crowning of the whole is a crucifix. All members are covered by elegant foliage ornament in the graceful style of the early Renaissance. In the upper parts play Gothic reminiscences in arches beset by crockets. The execution throughout appears of great delicacy. Thepilasters have tenderly drawn foliage, gold on blue ground. The Corinthian capitals are entirely gilded; likewise the side ornaments of the crowning. The figures in the niches all have pa-

painting and gilding; the niches are covered by silver ornamentation on a blue ground.

Upward on the Rhine their is first in Andernach the Leyische Hof, a notable builindg of the late Renaissance with a magnificent Barocco portal. In Coblenz are several bay windows to be mentioned, thus on the corner of Kreuz st. But more important is the Jesuit church, a stately s.ructure of t the late time, somewhat earlier that that at Cologne, built 1609-1617, and again mixing mediaeval and antique in a different way. The three aisles are separated by round arcades on Doric columns; also the galleries over the side aisles o open into the middle aisle in similar arched form. On the contrary all interiors exhibit late Gothic net vaults; likewise the windows have pointed arches with vesica tracery; also a stately rose window on the facade is still membered in good late Gothic manner. Yet the egg moulding and pearl bead play a great part in the treatment of details. The facade n not merely by the rose window, but also by a finely decorated portal with four enclosing columnsand a niche above in a sportive and rich early Barocco form, attains a rich effect, Also the adjacent Jesuit college exhibits a skilful treatment in commencing Barocco, the south wing from 1588, the western from 1592, the notthern built a century later.

Of the tombs in the Carmelite church at Boppard a brief description was given at page 81 of Volume I, and I give in Fig. 369 part of the magnificent wall of the tomb of J. Eltz and his wife from 1546. Original is the elevation of the monument consisting of three shallow niches; charming is the f fine decoration of the pilaster, of the arched panel and the enclosuers of the niches, wrought like goldsmith's work. In the middle panel is seen the representation of the baptism of Christ, at both sides being the kneeling figures of the deceased, their costumes treated in the most ornamental manner. It is a creation of great decorative charm.

Other elegant epitaphs are seen in the church at Meisenheim; yet these suffered greatly at the time of the French invasion.

The graceful tombs in the parish church at Simmen fared b better. A side chapel there forms a mausoleum of the former family of the palgraves. To the most elegant monuments of t the early Renaissance belongs the epitaph of the palgravine

Johanna, born countess v. Nassau and Saarbrück, of which I give one of the elegant pilasters in Fig. 370. The monument was erected soon after the death of the lady (d. 1513), by her son John II. The figure itself is not remarkable in value. A skilful ornamental work is then the double monument of the John II just mentioned (d.1557) and his wife Beatrice v. Baden, probably erected soon after her death in 1535. For h his second wife Marie v. Oettingen the palgrave then erected in 1555 a separate and smaller monument, that again bears t the form of the deceased in relief in an extremely elegant Renaissance niche. John II shows himself in these monuments as one of the most art-loving princes of his time, as he also belonged to the most learned. In his castle, that was later laid in ashes by the mordering and burning bands of Louis XIV, he built a printing office, from which under the care of his secretary H. Rodler came a series of artistically treated works (page 151, Vol. I, on art and surveying). Rodler's tomb (d. 1539) is also found in the church at Simmen, and likewise an extremely elegant epitaph of J. S. Rodler (d. 1574), probably his son. Still another finely treated monument from 1554 on a pier of the church deserves mention on account of its noble simplicity. We give further evidence of the ornamental character of the work in our Fig. 371, which represents the epitaph if palgraveine Alberta from 1553 only decorated by arms and inscription tablet. This work is exclusively in the forms of a charming early Renaissance, without any mixture of Barocco elements. The most imposing of all t these monuments is the double monument that Richard, last p palgravh of Simmen, caused to be erected for himself and his wife Juliana v. Wied soon after her death (d.1575). It contains the two lifesize statues of the princely pair in a magnificent niche-like porch decorated by projecting columns a and Biblical reliefs, and bears the luxuriant and already much transformed into Barocco forms of the late Renaissance. As the maker must perhaps be regarded master John of Trarbach, who lived at Simmern as mayor and sculptor, produced the magnificent epitaph of count Michael in the church at Wertheim before mentionedon p. 82 of Vol. I, and in 1568 according to the existing contract executed the similarly treated tomb of count Louis Casimir v. Holenlohe for the church of Oettingen.

Mostly poor is the Renaissance in Treves prominent by its mighty Roman works as by the great monuments of the middle ages. The city itself shows no notable use of the new style in public or civic buildings. At most also it occurs here in some church corresponding to the spiritual character of the seat of the bishop.

In the Liebfrauen church in the two polygons near the entrance the balustrades on the high gallery on the wall are in the most elegant style of the early Renaissance. The dividing pilasters have precious foliage ornament and decilattely treated reliefs.

On the north side of church S. Matthias are some remains of much destroyed epotaphs, notable for the fineness of their work.

The most important is possessed by the cathedral in two bishop's tombs, that without question belong to the noblest of such works in our Renaissance. Both are wall tombs of stately and even grand design, with extremely rich decoration. The earlier was caused to be erected by archbishop Richard v. Greifenklau (d. 1531) in 1524 during his lifetime. Two w wide pilasters enclose the niche in which is a representation in relief of the Crucified One, and S. Helena with S.Magdalene, as well as of the nobly expressive figure of the deceased, worthy of Holbein, and commended by S. Peter. Before the piers in a rather loose composition are placed above and below little pilasters with figures of saints. Above the elegantly decorated cornice the finely executed arms of the archbishop are held by two griffins and form the termination. All surfaces are covered by precious miniatsre-like ornaments of the finest early Renaissance. Especially charming is the lower frieze of scroll work of spirited invention and animation. The second monument is that dedicated to archbishop John v. Metzenhausen deceased in 1540. In the great middle niche is the lifesize and masterly treated figure of the deceased; in the smaller side niches are Peter and Paul. In the upper crowning are dolphins moving in the scrolls, on which ride plaful cupids. At the angles are two knightly saints, at the top being Christ on the cross with Maria and John. Likewise here the architectural framework is most luxuriantly covered by ornaments, that show a rather dry relief

and ont the minute refinement of the monuments mentioned above. The niches in a similar way are bordered by work like goldsmith's , and like that monument in Boppard; but the figures far excel those. Again later is one of the first and r richest works of its kind, the pulpit on which occurs the overpowering love of decoration of the maturely developed style already inclining toward Barocco is unfolded. According to the evidence of an inscription it was executed by H. R. Hoffmann in 1572. The name of the same artist is found in the Liebfrauen church on the also magnificently treated altar with the epitaph of the cathedral provost H. Cratz v. Schaffenstein deceased in 1625, probably executed in the lifetime of the founder.

The archbishop's palace, that adjoins the great antique basilica, exhibits a dry Barocco fortal, in the second court being a simple winding stair of stately design placed on three columns. The whole is not remarkable. Just as little important are the citizens' houses on the Market with their Barocco galleries. On the contrary the market fountain fountain ereceted in 1595 by the already mentioned sculptor Hoffman is rather dry and ornamental in the figures, but expressive in elevation.

In Zell on the Moselle is seen a little picturesque hunting castle built in 1542 by Louis v. Hagen, archbishop of Trewes, which has an attractive effect by its round corner towers a and a naive mixture of Gothic and Renaissance forms. Also in the interior the vaults show a recurrence to mediaeval elements. At Bittburg the Kobenhof is an ornamental work in late Renaissance from 1576, yet but partly preserved. Sobenheim possesses a stately building like a castle in the developed style, noteworthy and boldly treated with facated ashlars a and picturesque corner towers.

Much else in the region of the Moselle and the adjacent Rhine region may still await a more careful local examination. Valuable notes are in the industrious sketches in Kugler's Rhine journey, to which I merely refer here. But on the whole also in the dicoese of Treves as in that of Cologne, the chorch works, tombs, pulpits and the like, which rather belong to sculpture and decorative art than to architecture proper.are far most valuaple, while secular architecture on-

only receives scanty care, especially in the circles of the citizens.

More attractive and important is wooden constroction in t those countries, to which we must devote a summary consideration, the more so as they substantially differ from the group of lower Saxony. While there the separate stories project as far as possible beyond each other, thereby producing that rich and animated relief and energetic membering, different views of which are presented by our Figs. 106, 349, 351, 352, 359 and 360, the Rhenish buildings are less boldly treated with the least possible projection of the stories, less developed in relief, and seek to replace what they lack in animation by a more pictoresque ornamentation of the surfaces. Instead of that strong life of the buildings of lower Saxony a more refined pictaresque charm is peculiar to them. In a plain and almost artless way we meet with this style on the gabled house at Eppingen given in Fig. 104 in Vol. I. There are all elements of construction without ornamental concealment, and almost all ornamental treatment is simply expressed. Rather more graceful and richer is represented in Fig. 105 the little house from Gross-Henbach; yet it already exhibits artistically treated corner posts and handsome patterns in the bars of the window parapets. In a still more ornamental way is executed the same kind of decoration on the house from Schabisch-Hall in Fig. 149. One sees at the same time all our examples, that this treatment of wooden construction extended not merely over the province of the upper Rhine, b but also over the adjacent regions of Swabia and Franconia.

Everywhere here the composition is based on the principle of representing the structural elements unconcealed as far as possible, and to make this the starting point of the decoration. Therefore the posts are very strongly accented and not merely animated by carved surface ornament, as shown in our Fig. 372 at the right, but particularly the corner posts are more boldly treated in the form of columns, where flutes, bands, foliage and other ornaments are employed in the sense of the Renaissance, as shown in two examples in the same Fig. While these members emphasize the vertical, the horizontal is only modestly indicated by moderate projection of the sills, so that some coved and chamfered members suffice, and

are sometimes characterized as a twisted rope. But particularly are omitted the projecting beam ends of the wood construction in lower Saxony.

Otherwise the decoration of the facades is made by treating the wooden bars in various forms, when they curve and are cut in different curves. This technics entirely corresponds to wood construction and then usually produces conditions that recall the Gothic. Very richly are the window parapets so adorned. (Fig. 373). The windows themselves are arranged in groups after the custom in the middle ages and are enclosed by an architrave showing the same form and sometimes projecting considerably on corbels. The pasts and architraves are chamfered ind membered by ornamented rounds, also otherwise richly adorned by interlaced bands, scales, leaves and the like. An independent cap resting on a dentil cornice terminates the top of suca a window group. Thus is shown in Fig. 374 a handsome gabled house from 1606 at Traben on the Moselle.

But it is always a fine charm that the decoration shows in fixed measure. By preference ara added to these facades boldly projecting bay windows, whether these are corbelled out at the corners in polygonal form, as occurs in particularly original form on a house from 1572 in Rhense, or the middle of the facade is distinguished by such a projection as on the house at Oberlahnstein from 1663 in Fig. 375. The influence of the Renaissance is expressed on these buildings chiefly by the membering of the sills, posts and girts, as well as by the treatment of the cornice. Then occurs the antique members, ogee and other wave-shaped members, dentils, pearl bead, plainted bands, consoles and the like in varied use.

Without going too far into detail here, there may be especially mentioned besides the wooden buildings in Rhense and Oberlahnstein also those in Boppard and Bacharach, as well as in Traben and Bremmen on the Moselle. It is scarcely necessary to remark, that much of this kind artistically valuable is also found elsewhere and frequently in other places in this region. (On this see further Ewerbeck, in Lützow's Zeitschrift for 1882.

Chapter XVIII. Provinces of Hesse.

In the widely extended provinces of Hesse reaching from t the Neckar to the Weser, that we comprise in the close of our consideration, neither the citizens nor the ecclesiastical power appears in important art creations; on the contrary it is the princes to whom the Renaissance also owes here a characteristic prosperity. When Philip the Generous inherited in 1509 from his father, landgrave William II, the sole possession of all provinces of Hesse, and already in his 14 th year was declared of age by the emperor Maximilian, the high-minded prince at once entered into the midst of the time of battles and troubles. His rash, bold and open nature made him well known as a leader of the Protestant party, and after the unfortunate battle of Mühlberg, a prisoner of Charles V, by the malice of Spanish politics. When in 1552 he o owed to his son-in-law Maurice of Saxony the final freedom from the vile prison, there still remained to him before his death in 1567 a series of years of peaceful reign, that he devoted to the benefit of his country. Philip was deeply impressed by the religious suffering of his time, and devoted his entire care before all to the development of the Reformation, to the existence of churches and schools. It was he that already in 1526 introduced the Reformation into Hesse, and in the following year founded the university in Marburg, the first evangelical college in Germany, that he endowed w with the confiscated property of monasteries, and that at f first was principally intended for a theological seminary. It was also he that at the religious discussion called and personally led by him at Marburg sought to compose the differences between the Wittenberg and Zürich reformers.

It is conceivable that these endeavors as well as the warlike perplexities of his life did not permit him to attain the care of the arts. First his sons, under whom the country was divided might enjoy more quiet times, and in splendid m monuments practice their love of art. Most important for our consideration among them are William IV, to whom fell half of the domain.of Hesse with the residence at Cassel, and George I who received the southern half with Darmstadt and was the founder of that line. Philip III comes less into our consideration, while on the other hand Louis IV, who obtained

upper Hesse with thi residence at Marburg and died in 1604 without heirs, was not unimportant for the development of t the Renaissance in those regions.

While thereby the new style came into use late in the ruling family of Hesse, we shall find it in the southern part of the present province of Starkenberg, in some very early monuments, which chiefly came from the old dynastic families of the country, the counts of Erbach and of Wertheim. From them was doubtless the close connection nith the middle Rhenish, Palatinate and Franconian schools of architecture, which gave the first impulse to the adoption of the Renaissance.

Lower Hesse.

Here is first to be considered the buildings erected by t the landgraves. The very agitated reign of Philip the Generous was filled by the storms of the period of the Reformation, as we have seen, and was unfaworagble to a contenued care of art. On the contrary his son and successor William IV the Wise (1567-1592) appeared as the friend of knowledge and promoter of the arts. Of noble mind, also inclined to mild conceptions in religious affairs, cultured on many sidis, also a vigorous and intelligent monarch, he occupied an honorable place among the best princes of his time. His favorite pursuits where in the direction of astronomy and mechanics; but he was particularly a friend of the formative arts, and he began already in 1557 even in the reign of his father to lay the corner stone of a new castel as a residence in Cassel, according to the custom of the time adorned by portraits of princes, and only destroyed by the fire in 1811. With the c castel was also commenced a pleasure garden there, that extended on the hill in the vicinity of the existing Bellevue, and that he furnished with rare plants from distant lands, Turkish tulips, oriental hyacinths and the like. For the myrtles, cypresses, pomegranates, laurel, lemon and fig trees he built a separate orangery, in whose open hall a fountain cast its jet to the ceiling, and from its galleries and balconies the view comprised the plan of the garden and lawn. In its adjacent fruit garden, in spite of his corpulence the prince was accustomed to care for the work of grafting and budding himself as a good master and proprietor. His beloved wife, the gentle Sabina v. Wurtemberg, aided him in such work.

No vestige now exists of those fine buildings; only the subordinate structures of the fart court and the stables still bear the stamp of that time. But in Smalkald formerly belonging to the elector of Hesse, now an isolated property of Prussia, the stately castle, in spite of great neglect, is still entirely preserved in its original plan by the mere activity of the noble prince. When Smalkald after the dying out of the Henneberg counts fell to Hesse in 1583, William IV at once in 1584 tore down the old fortress of Walrab, and in its place erected the existing castle of Wilhelmsburg. Of the mediaeval fortress there now only appears an irregular hexagonal tower at the east side with an attached round stair tower. Otherwise the castle originated at one spirt; 1586 is read in the court; in 1590 was the chapel consecrated and in 1610 was completed the equipment.

The castle (Fig. 376) on a gently rising hill above the c city appears externally as a plain and massively treated rectangle, with the entrance at the west side next the city and a rectangular tower on the southern projecting wing, that with its octagonal top rises above the roof. In the interior of the great rectangular court develops a richer architectural life. On the main axis lie the two dominant entrances A and B in the middle of the east and west wings, the latter adorned by the bust of the princely builder. In the angles are placed four polygonal stair towers with richly treated portals. Three other entrances lie in the court, so that this is furnished with nine portals in all, differently treated and all in luxuriant and already strongly Barocco style, with rich use of metal ornaments, richly and skilfully constructed of sandstone. At E the east is a hall of important extent, such as possessed by most castles of that time; at D we find the great and well lighted kitchen.

In the south wing a portal leads into the chapel C. It is a simple rectangle about 50 ft. long and 40 ft. wide, divided into three aisles by two rows of piers, and covered by segmental cross vaults. At the west side rises an altar, above which on the end wall is the pulpit and over that is the organ. On the other three sides extend low galleries and above are two around the middle aisle. Access to these is at the east end of the south aisle by a winding stair, entrance

to the pulpit and organ being in the tower projecting from the west side. The room receives in all parts abundant light by coupled windows with Gothic coved mouldinms. The vaults of the middle aisle are held by triple tie rods. Their upper row, the original one, is in the middle and is adorned by h handsome painted festoons of fruits. The entire arrangement and enrichment of the interior exhibits the most complete t treatment of that type of evangelical castle chapels, that first attained a clearly conceived form in the palace at Dresden.

Eminent worth must be arrtibuted to the little room for t the both moderate and effective decoration, that is scarcely found elsewhere in such completeness and preservation (Fig. 378). All surfaces are most elegantly coyered by stucco, on the vault ribs are seen fine pearl beads, on the vaults of the galleries and of the middle aisle are developed the rich ornamentation of the time as masks, wreaths of froits and f flowers, volutes and metal ornaments of varied designs. The latter also cover all surfaces of piers, arched windows and friezes. All is on a white ground, uncolored in the side aisles, but in the middle aisle with a sparing use of gold and coloris brought to a wonderfully elegant effect. The ornaments are outlined in a brown tone with bold shade lines and a moderate use of gold; the projections everywhere developed as masks are colored, and the gold is kept for the principal lines, so that the effect is very delicate and elegant. The parapets of the galleries are divided by Barocco consoles, and have definite reliefs for thec, that are indicated by c continuous numbers, though not preserved and therefore fall out of the general effect. On the contrary in the friezes is an excellent effect by the numerous golden shields on them, that are covered by Biblical sayings in dark letters. On the uppermost end arches are reclining figures of apostles executed in stucco. The altar of white limestone rests on the the emblems of the evangelists. Very handsome is the pulpit projecting on a cornel above it. In the entire German Renaissance I know no interior with similar refinement in decoration

The other parts of the castle are found iu a condition of tasteless neglect, to which it is hoped that the Prussian administration will soon put an end. Since especially in 1813

the castle was utilized as a hospital, its internal decoration materially suffered, and was then entirely destroyed, because on the breaking out of hospital fever, all articles, not merely the gilded leather hangings, but even the windows, doors and floors were torn out. In the upper story of the e east wing was the great hall (G in Fig. 377), which for the length of 90 ft and width of 45 ft. had the small height of about 15 ft. Its long ceiling beams are supported at the middle by three wooden columns and corresponding stone piers at the walls, treated quite originally as Barocco consoles. The ceiling also with the walls still show remains of paintings. A fireplace rises at one end, at the other being a great stove, the lower part of iron and dated 1584, the upper of black glazed terra cotta and decorated by hermes and caryatids, on the panels being Christ on the cross and other Biblical representations in rather crude relief, the termination formed in a fantastic way by a great twisted hermes figure. Also several adjacent chambers have rich though Barocco painted architraves and doorways, remains of mural paintings, etc, well membered wooden ceilings, particularly at F, the old s stores. But all is in a lamentable condition of desolation.

In the city church is one of the finest brass chandeliers of the Renaissance, partly still with flowers like Gothic, the separate arms ending in men's heads.

The Heunebergerhof, located south of the castle hill, has two portals in late Renaissance, and on the long northeast facade in the upper story is a gallery on Tuscan columns. The inn zur Krone, in which was formed the Smalkald league, is a plain half timber structure, whose old paneling in the interior is covered by hangings.

Little and that without special importance is contained in Cassel. Of the buildings by princes is to be mentioned the stable, an extended work, simple and skilfully decorated by a number of heavy Barocco gables, whose form indicates the reign of the architecture-loving William IV. By the same landgrave was begun the Renthof after 1581, which was then completed in 1618. Likewise a tolerably simple building with Barocco gables and richly treated portal; in the court a fountain of the same time. On the contrary a shon piece is the great tomb of Philip the Generous (d. 1567) in the choir of

church S. Maria. It was probably commenced by an artist trained in the Netherlands, E. Godfro from Emmerich, but who died in 1568 before the completion of his work, when A. Beaumont, also a Netherlander, finished it in 1570. Erected in t the form of a colossal altar in marbel and alabaster, richly adorned by sculptores, it shows the poppously overloaded and those heavy forms of the beginning Barocco. Fine, simple and without expression, in the two lower niches are the two portrait figures of the landgrave and his wife Margaretha, on t on the gable after Michelangelo's model are seen two reclining figures, above as a cronning is Death with a scythe.

In the citizens' houses alternately predominates stone and half timber construction, sometimes connected together; but also neither is of permanent value. Frequently occur double portals, with two arches treated entirely alike, mostly in bold rustication. The most beautiful example is on the Market in a corner house next the Renthof, the piers opened by niches, the facade further animated by two polygonal bay windows at the angles. A similar portal on a house on the Altstadt Market, the facade terminated by a high and wide Barocco gable. The ground stories of these houses are always executed in bold rustication with faceted ashlars, yet all is neither especially rich nor fine. Several houses with bold Barocco gables and portals are in the Obersten alley; a corner house there with half timmer work in the upper stories, the forms antique, dated 1651. Several handsome wooden houses in Ober Market alley, Ketten alley, Ober Fulda alley and behind the Jews' fountain.

Upper Hesse.

In the region of upper Hesse, with which we join Fulda and Hanau, Marburg, the old residence of the landgraves first c comes into consideration. Certainly the middle ages by far are here in the first line, not merely by the jewel of our early Gothic architecture, the noble church of S. Elisabeth, but also by the imposing building of the old landgrave's castle. Rising on a steep hill above the old city and looking far into the lovely valley of the Lahn, the castle already by its location contains in the noble knigths' hall and the chapel connected therewith excellent examples of the purest Gothic construction. The Renaissance has become less a

apparent here, yet there aee not wanting certain works, that evidently belong to a building erected under the successor of Philip the Generous. In the very narrow castle court is read the date of 1567 on the portal of the still mediaeval winding stair, and on a canopy over the inner gateway about 1570. About the same time the knights' hall received the magnificent portal (dated 1573), which is a masterpiece of art joinery, and is particularly distinguished by masterly inlaid works in colored woods. It bears the motto of Philip the Generous:- "I trust God in every need". The elevation of the whole is like a triumphal arch; Tuscan and Ionic columns enclose it below and above; the tympanum of the door is animated by an architectural perspective nobly executed in inlaid work, the external surfaces exhibiting the Moorish ornaments then favorites. The credence table and music gallery with the little stair leading up to them belong to the same time. Likewise a second and rather smaller portal also enclosed by columns and elegantly decorated.

From the same epoch dates a projecting portico on the south side of the castle, consisting of two arches, that open with dry and strongly swelled Tuscan pilasters. Above is arranged a little upper story, that terminates with simply used volute gables. With all simplicity, the whole has an animated effect. There is read the date of 1572.

In church S. Maria lying on the slope of the castle hill, a simple hall building of low proportions, the choir retains several magnificent epitaphs with the arrangement usual at that time; elegant marble works but not executed without overloading. Landgrave Louis (died 1604) caused one to be erected in his lifetime for himself and his wife (d.1594) in 1590 according to the inscription. The second similarly composed epitaph is already rather Barocco, and is built in one of t the oblique window recesses. Finely conventionalized are the richly interlaced iron grilles, that enclose the tombs, one with the monogram of the master and the date 1592, the other dated 1631. Besides are three very beautiful grilles for enclosing the former altars. Finally is to be mentioned a remarkable brass font, cast bn J. Bothenberger by the inscription, and to all appearance also in the late time of the 16 th century. Philip Chelius names himself as the giver, on t

the lower part is seen the baptism of Christ by John; the b bowl is further decorated by beautifully conventionalized e engraved scrolls, and the termination is formed by a relief frieze of angels' heads in elegant flower scrolls. The cover is finel: ribbed and bears as a crowning the bust of God the Father with the world sphere.

In the city is the former chancery of the prince, now administration building, a plain four story design from 1575 with Barocco gables, in the middle of the facade a square projecting stairway with stone winding stair and Renaissance portal. On the Gothic city hall, an imposing stone structure with three divided windows and a wooden stair tower, a handsome arms and the date 1524, the gable with the clock in similar late Renaissance forms of 1581 is placed on the stair tower. The tower itself above with a simple cornice passes from the octagonal to the square form. The stately Herrenmühle erected in 1582 by master E. Baldewein, also has a boldly treated Barocco gable in the middle building.

The Renaissance style is also shown by the corner house at No. 73 Market place, with half timber work in the upper stories over a stone substructure, distinguished by a polygonal bay window like a tower on stone corbelling. A stately building of the late epoch is the corner house on the Market and Wetter alley, likewise of mixed stone and wood construction and animated by two rectangular bay windows. A rich portal with shellniches and enclosed by double columns is of about the same time, and on the house at No. 408 Steinwege. The compositiou is original,not at all scholastic, charmingly sportive. Also here is seen half timber work in the upper part oyer the massive stories. Also the great house at No. 207 on the Hofstatt with ornamentally treated wood construction. To the richest wood construction belongs No. 76 Market place, at the corner being the polygonal bay window, such a favorite here.

A good hour east of the city and in the middle of a mountain forest, a spring bursts from a rocky precipice shaded by tall beeches, which for its excellent water was always prized here, and is called the Elisabeth fountain. In the year 1596 the rocky grotto and the fountain were enclosed in an elegant building like a temple, that is characterized by the

inscription is "made in the Doric and Ionic orders". In fact there rises above a rusticated substructure, which opens at the middle of the arch into the tunnel vaulted hall of the spring, as a doubled colonnade; below being four Doric columns on pedestals enclosing the grotto and two little side niches, at top above the Doric crieze being six slender Ionic columns arranged in pairs. The very different and not corresponding arrangement of the intercolumniations did not trouble the artless sense sense of the men of that time. A gable with the allied artists of Hesse and Wurtemberg crowns the whole, made still more splendid by rich ornamentation w with gilding and color. Two great inscription tablets in the upper division contain the names of the founders, whose arms are arranged in both friezes. Among the founders ne also meet with master Philip Chelius, previously known to us by that font. Before the monument and on the gently sloping lawn are placed in a semicircle stone tables with benches, and that afford special pleasure, if on fine days the country people in their picturesqun costumes rest here and drink at the spring.

Giessen has some notable things to show, the first of all is the arsenal from 1615, now serving as a barrack. It is a building of very extensive plan in dry and heavy forms with a grand effect, with three great gables on each long facade, with a single very high one at each end. All gables have bold and exceptionally twisted volutes and curves, partly bent upward, that are so characteristic for that time. The western main facade there has a widely projecting middle building c containing two portals, one very wide and the other narrower, both enclosed by very much swelled Doric pilasters, above being the arms of Hesse and in the angles of the crowning tympaum of the gable are three gayly treated heads of warriors. Further the bevel of the arch is decorated by cannon balls. The eastern facade has at the middle a similarly treated portal also adorned by three warrior's heads. The proportions of the entire building are heavy, broad and spread, so that one unconsciously recalls the straddling figures of the foot soldiers of that time; the ground story has very high windows with bold cross mullions.

Besides the almort entirely modern city presents not much for our purpose. Yet on the Market place is seen a beautiful

corner house carried very high and crowned by a curved gable, with a diagonal bay window at the angleon boldly carved posts. Not merely the bay window in its three stories is enclosed by richly carved columnar posts, but all cornices, and also particularly the window parapets have no less characteristic carvings, in which dragons and other fanciful figures play a great part. Above the doorway of the house is read the moonogram of the master composed of W. H. M., and the date 1519, with a Latin distich, that in a characteristic way asks protection from fire and evil tongues. (See text).

In Hirschfeld is first of all to be considered a stately city hall, more modest and a smaller model for the city hall at Münden, with two strong Barocco gables on the facade and a similar gable at each end, in the middle of the roof being a little wooden bell turret in Gothic forms, the windows also grouped in pairs with Gothic architraves, the portal with its open stair also a reduced model of the portal at Münder. In the interior the sessions hall has inlaid paneling, now unfortunately painted white in oil color. Over the entrance doorway is the date 1597, and above a portal in the court is 1612.

Allendorf is remarkable for some richly developed half timber buildings, that exhibit throughout the deweloped Renaissance style. Especially the beam ends are treated as elegant consoles, the sills with the cross beams have dentils, adorned by dry egg mouldings and pearl beads (Fig. 379).

In Fritzlar is the Hochzeit house built after 1580, now a barrack, a half timber structore above a stone ground story, distinguished by a rich portal and a bay window, as well as a stone winding stair inside.

In the southern part of the province are to be noted some monuments, which chiefly owe their origin to the artistic taste of the counts of Isenburg. Count Anton (1526-1560), who was in high fawor with Charles V and maintained animated relations with artistically active Franconia; his son George married a daughter of the old count's family at Wertheim, where he found his tomb in the church (Vol. I, p. 82), erected imposing new buildings at the castle of Ronneburg io the Wetterau. The great round tower remaining there from the middle ages received in 1533 the original addition of four corbelled

bay wiydows and an open gallery treated in Renaissance forms. Also the castle at Wächtersbach, that Anton commonly occupied later, he seems to have built, for the main tower shows a treatment allied to that of the tower of Ronneburg. His son George erected in 1569 as the residence of his widow the Oberhof at Büdingen, that is substantially well preserved. The simple but skilfully treated and picturesquely grouped building consists of a house, the various farm buildings that surround the court, separated from the street by a wall and on the east next the city wall. The east side is the main front and has a prettily treated main portal, beside which at the left is a square stair hall, at the right rising through all three stories from the ground being a rectangular bay window. The windows are mostly grouped in threes and still show mediaeval architraves, their parapets on the bay window having late Gothic tracery. The gable next the street has its steps covered by segmental arcs and divided by pilasters. At the south side, where also projects a bay window, but first corbelled out over the ground story, are interesting traces of painting executed in gray on gray; in the ground story are faceted ashlars, in the upper stories being ornaments and in part also figures.

Also elsewhere the old picturesque city, that has retained its character almost unchanged, presents certain Renaissance works as well as many mediaeval. In the city church is the monument of count Anton, erected in 1563 by his sons, an imposing work with finely and richly treated ornamentation.

Although not belonging to Hesse, here may now be added the adjacent Nassau cities of the Lahn region. The finely located Wetzlar has not much of note except its imposing madiaeval castle and the ineffaceable recollections of Goethe. I w was pleased only by a pretty half timber house from 1607 with boldly carved bosts and a characteristically treated stone portal of 1607 adorned by two allied arms. On the contrary Weilburg besides its magnificent location on the steep hill surrounded by the Lahn in great curves, has in its princely castle an unusually extended and picturesquely grouped building, that attracts our attention by tolerably early Renaissance parts. Already from afar is effective the massive building, rising high above the steep rock, exceedingly imposing,

though externally not architecturally distingguished except by some mediaeval bay windows. It is a mixture of the most diverse architectural epochs from Gothic to Barocco. If one always ascends in passing around the vast structure, he passes into the inner court that forms a great square, exhibiting to the person entering the full irregularity of the mediaeval plan lying at the opposite eastern side. Here appears at the middle a stately tower as a stairway, to whose entrance leads at both sides a double flight of steps. The portal from 1548 is an original and tolerably capricious composition of the early Renaissance, in a narrow addition like an attic with two ornamentally treated allied arms. The winding stair itself is yet entirely mediaeval. The polygonal bay window placed beside the portal rests on a G Gothic ribbed vault. The single or coupled windows likewise exhibit a mediaeval moulded architrave. The roof bay window is mostly entirely covered by slate, and indeed has an ogee outline, but not architectural treatment. To the last time of the 16 th century belongs the arcade with wide spans in the north wing, six great round arches on coupled Ionic columns of elegant form, and arch spandrels filled by masks and cartouches.Two portals, one with similar treatment, the other even from the early Renaissance, here lead into the interior. To the same time also belongs the little portal enclosed likewise by little Ionic columns, that projecting from the western wing evidently leads to the older round tower. This pbears traces of mural paintings. On the other hand the external west facade of the castle exhibits a curved gable enclosed by intersecting Gothic rounds, as whose upper termination is the very primitive shell motive. The date of 1545 proves, that we here have to do with a rather uncertain and delayed local art. With this is exhausted everything notable here.

Some characteristic monuments of the later epoch are possessed by Hanau, a city whose importance first began about the end of the 16 th centurw with the settlement of Netherlandish and Walloon emigrants, who on account of their Protestant faith must leave their native land and found a reception here. Count Philip Louis (1596-1612) was the one, who gave a refuge to the persecuted men, and also to their countrymen settled in Frankfort, that in the "free" imperial city were oppressed on account of their belief, and received them when he promised them the

free exercise of the religion. To these foreign colonists is due, that they laid the foundation of the continually increasing industrial prosperity of their city. After 159/ there arose beside the unpretentious and unimportant old city a new one with regular and broad streets, whose centre was formed by the great Market place. Not merely by the very imposing public and private buildings partly surrounding it, this obtained the appearance of a certain grandeur, but also of monumental decoration by four great and richly treated wells placed at the four corners. They are entirely alike in design and execution (Fig. 380); on the first is read the date 1605, on the two next is 1616 and on the last is 1621. Constructed in beautiful proportions and distinguished by elegant ornamentation, where especially the fine acanthus scrolls of the friezes come in consideration. It is characteristic, that the perfected Gothic rose tracery shows especially vesicas in ornamental execution.

Some private houses from the same epoch, in part somewhat later, are not exactly of artistic worth, but still have a stately effect. Thus on the south side of the Market is a house with projecting rectangular bay window, that rests on corbels and t terminates with a balcony. The portal is enclosed by twisted Barocco columns.At the west side of the Market rises on a wide plan a house with three high Barocco gables, the middle one being wider and higher. Two portals adorned by Corinthian columns, masks and arms, animate the otherwise simply treated ground story. Beside is a smaller house of the same time with a still higher roof gable. A rich portal is also shown by the house on the corner of the market street opposite the parade place. Also several similar but simply treated private houses are seen in Römer st.

Something is also possessed by the old city, namely in Little Lahr alley is an unusually richly and originally carved half timber house from 1571,in particularly stylish treatment. On t the contrary the city hall of the old city is unimportant, its portal showing mediaeval sculptures. More valuable is the gymnasium from 1665, a plain building of split stone, rising very high in three stories, with an expression of full character by the animated grouping and effectively enclosed windows, as well as the colossal roof. The architraves of the windows are executed in red sandstone, likewise the show piece of the entire

building, the imposing portal with richly decorated Tuscan columns, masks, lions' heads and fine Barocco crowning, that bears the double arms of count Louis v. Hanau and his wife.

But most remarkable in Hanau is the great double church, that afar already by its exceedingly lofty roof rises like a little mountain from the flat landscape and attracts attention, and a attains a height of more than 132 ft, as shown by our plan (Fig-381); there are two churches of polygonal form, grown together like Siamese twins with the bell tower. The smaller one arose first, for it bears the date 1622. Erected for the Netherlandish immigrants, it presents to us a novel example of the endeavor in that time, and worthy of consideration, to put into a form the House of God according to rational principles anf the requirements of evangelical worship. We have learned to know t this tendency often in the castles of Protestant princes; we have observed a very wonderful experiment in the church at Freudenstadt. Not quite so far from from tradition have men departed in Hanau; but they still have returned from the mediaeval longitudinal structure to the central plan, and have erected an octagonal building on string polygonal piers with rather wide aisles; the piers pass above into Tuscan columns, and over the aisles lie extensive galleries. An altar does not exist, since the severe worship.of the reformers forbade it; in its place r rises the organ and opposite it was the pulpit, attached to the projecting tower. Thus had been obtained a House of God, that in a rational way appeared as a great hall for preaching, but which was wanting a true church harmony. All is light, visible, acoustic, but tasteless. It is an ideal of architectural rationalism; all mystical harmony seems to be expelled. The entire r room is covered by a horizontal ceiling of uniform height, which is simply and yet elegantly decorated in stucco. Clearly membered, composed of round, oval and similar panels, moderately adorned by cartouches, separate arms and emblems, the whole makes a dignified impression. Abundant light is admitted through windiws arranged in pairs in five sides of the aisle. They are in Gothic construction and divided by a middle mullion and simple tracery. At the south and west sides lie the entrances, that are executed in a tasteless pilaster architecture. Over these is arranged a great triple window, which although like the others covered by a semicircular arch, is animated by Gothic

tracery in vesica forms.

Since after some time a second House of God became necessary for the Walloon immigrants, there was erected for the French community in 1654 in direct connection with the church just described a second considerably larger one, where the same principle of arrangement was followed, except that now was chosen a polygon of 12 sides, connected by the bell tower with the older church, without any internal connection with it. Here the pulpit is again attached to the tower, thus being at the eastern side, while the organ rises at the south side of the gallery, the entrances being at the south, north and west. The treatment of the foorms is substantially the same as on the earlier church, except that the ornaments of the stucco ceiling are simpler, c chiefly consisting of lozenges and medallions.

Most remarkable is the external appearance of this double church, chiefly determined by the two colossal polygonal roofs. On the low roof rises the bell tower, diminishing in triple gradation, but which almost attains from the roof the height of the western church. Numerous great bay windows and smaller dormers with pointed roofs, on the smaller church with two on the larger with four rows above each other, animate these immense surfaces in an original manner. The lower parts on the contrary diminish, yet by the still mediavally treated windows and the buttresses likewise crowned by cross flowers in Gothic style are effectively membered. The whole must be unique in its way.

Southern Hesse.

Under this name I include the different regions that form the present grand ducal province of Starkenburg, to which is also added Rhenish Hesse. I begin here with Darmstadt, which is very properly to be designated as a creation of the landgraves. Already Philip the Generous had introduced here the beginning of an architectural transformation but did not go far with it. When during the Smalkald war the castle partly built of wood was burned in 1546 at the order of the Austrian general v. Büren, it lay in ruins for fully ten years. First in 1556, when et was required to arrange a residence in the castle for the sons of the landgrave, prince Louis, on his marriage with a princess of Wurtemberg, the idea came of a partial rebuilding, but first in 1559 began the works. There was also now only a necessary lodging intended, but when the prince entered in 1562, he found the

residence so small, that he could not even bring his servants there, and begged his father to enlarge it. Philip only granted a single additional sleeping chanmber, when he remarked; "Therein mayest thou place thy family that thou most need; for if thou wilt have many of the nobolity and other attendants lie in the night in the castle, we know what is the use, for only the more wine is wanted, and one night in sleeping and drinking and other things wastes more than if they lie three nights in the city."

A greater activity in architecture first began with the accession of George I, to whom it is known that this part of the land fell in 1567 as an inheritance. This distinguished prince, the model of a wise, frugal and active ruler, knew during his long reign till 159- how to round out the little scattered and reduced province, to form it anew in administration, churches and schools, and in every respect to increase its material and intellectual culture. Here were shown by this prince as by his brothers, particularly William the Wise, the blessings of the careful training, that his father had caused to be given to him, a and it was a particularly fine trait of character, that George used to say respectfully; "We four brothers with out peculiarities will never be able to represent such a father". How much the province suffered by the Smalkald war, the encroachments of the nobolity, the neglect of agriculture, and the overflow- of the Rhine settlements, is scarcely to be stated. How the conditions in Darmstadt itself might be results from the fact, that for all the more refined needs of life one must go abroad, since then the landgrave even ordered his shoes and boots from Frankfort, until a native shoemaker made it known in a petition, "That he trusted without speaking in his own favor, that the needs of S. F. D. with his attendants could be just as well supplied as by the Frankfort shoemakers", whereon after a furnished and successful test, he obtained the work.

In an impressive way the landgrave now also turned his attention to building, but with his economecla feeling as the father of his country, he avoided the properly show buildings, that were erected at the cost of his subjects. He contented himself with the necessary structures, buildings for the administration and for practical needs, such as the arsenal, barracks, stables, hunting box and the like. For our consideration are only valuable

the castles at Darmstadt and at Lichteberg.

The castle of the grand duke at Darmstadt was trongly influenced by a plain rebuilding in the previous century (18 th), and its older parts are not without interest. If one enters the front castle court, he recognizes at once, that the east wing is a separate structure from the late time of the 17 th century. Its high gables are strong,y curved and have spiral projecting volutes. The windows in the three stories have a plain treatment and are divided by stone mullions. Before the middle of t the wing lies a square stair tower with gallery and octagonal top, which supports a bell. At both sides of the tower is added a projection that ends with a balcony on the second story. The arched portal beside which are two smaller and similar ones, here leads into the stairway. The rich crowning with two arms supported by lions gives some character to the otherwise plain building. The plan of the stairway is original. The middle portal leads to a wide and stately hall with tunnel vaults, and t this to rooms now serving as kitchens. The two side portals open to stairs which turn around the middle space, twice at right angles and then leading at the middle upward. Externally on the portal is read the inscription:- Louis VI; D. G. landgrave of Hesse and prince of Hersfeld". Therewith as an indication of the religious sense of the time are two Biblical sayings. This part is then connected with the north wing by a low connecting structure, that in spite of tall stories and more slender windows is no less tasteless than that. But at the western end of it is added an extremely elegant portal with Doric columns, on the lower part of the shafts being masks and festoons of fruits, on the pedestals with finely treated fanciful heads like lions', the portal piers in rustication as well as the keystone of the arch, but this is its freely decorated by dentils and egg moulding, spandrels and frieze covered by the characteristic ornament of the latest Renaissance. The entire treatment is rich and effective, so nearly corresponding to the portals in the Römerhof in Frankfort, that one might conclude on the same master. Later than these works is finally the portal on the west wing, entirely in dry rustication, only on the low stylobate of the pilasters being fantastic heads of monsters; on the keystone a and including the entire frieze, a masterpiece of its kind, the heads ending in fruits, masterly and treated with humor, and

dated 1672. This portal leads into a second and smaller court, where the passage covered by a tunnel vault ends with an entirely identical portal. Only the lower heads on the stylobates a are different, indeed more richly treated. Here the date is 1ᵕ 1671. The southern and in part also the western termination of the entire plan is formed by the later building with its desolate masses.

Returning to the portal of the north wing, it leads us to a passage covered by elegant star vaults. This ends on the outside at a portal executed in rustication with faceted ashlars, that bears the date 1595. This is the date of the entire earlier Renaissance portion of the building. Here then follows a third and entirely irregular court, which includes in itself the oldest parts of the plan. The western wing and so-called White Hall building and the adjacent part bending diagonally to the northwest, the so-called court-confectionery building, are remains of the earlier mediaeval plan of a castle originally belonging to the count v. Katzenellenbogen (cat's elbows) and b built in the 14 th century. On the north side of this court is again found a rusticated portal, but arranged with many alterations. Namely the surfaces lying between the faceted bands have finely treated ornaments in the well known metal style of the time. The pilasters are diminished downward like steles. The whole makes a strong as elegant impression. Above in the second and third stories of the double arches of a loggia, likewise in dry rustication on similarly treated piers with faceted ashlars. From this portal one first passes into a side court, from which a long and low vaulted passage leads to an external fortress-like gateway, that is only decorated by some masks and the arms of the landgrave George II v. Hesse and his wife Sophia Eleanora. The high side gable of this older portion of the castle are developed in the usual forms of the time with curved volutes and vertical pyramids, but not especially fine or rich. It is medium good.

Concerning the architectural history of the castle so much is settled, that between 1360-1375 from an earlier simple fort was erected a habitable castle for the count of Katzenellenbogen, whose remains are to be sought in the court confectionery and white hall buildings. After the castle with the city in 1479, after the dying out of the male line, fell to the landgrave of

Hesse, were erected extension buildings in 1513-1520; then the castle, as proved in the old description, attained the extent required for the mediaeval residence of a prince. Namely a larger hall in the ground story is mentioned, "with 15 tables that could be placed in it"; in the second story was a smaller dining hall as well as the necessary living rooms. Under Philip the G Generous the castle suffered by the battles with the imperials and was destroyed by fire in 1546. This was succeeded by restorations in the fifties, when duke Christopher v. Wurtemberg was applied to for timber, since such could not be obtained in the province. Duke Christopher granted the request and sent a considerable number of beams 50 to 70 ft long. But first with George I, the founder of the Hesse-Darmstadt family, there arose first about 1568, then about after 1578, 1586 .od 1587 a greater activity in building; the old lower court of the castle was terminated by the east wing with the chapel at the south (emperor's hall), and adorned by those portals that we have considered above. In the southeast angle arose a stately round main tower; a smaller stair tower stood in the reentrant angle between the court confectionery and the white hall building (later replaced by a modern stairway); finally another still remaining in the southwest corner. As architects are named J. Kesselhut and R. Loskant, and besides them the masons Peter de Colonia and H. Marian, both described as"Italian masters ". The The chancery was then erected under George II after 1629 and was later replaced by the modern castle; on the other hand the parts added since 1663 by Louis VI in the front court of the castle, particularly the east wing with the stairway and the tower bears the chimes, as we have seen, still exist with their stately portals.

From the late time of the 16 th century also dates the city hall, begun in 1555, a dry and well built structure crowned by two great gables, whose volutes are rather lame and lengthy. A square projecting stair tower is similarly crowned and contains the winding stair with a Gothic newel. The portal of the stair has a straight lintel and entrance by a mediaeval architrave, but is flanked by two elegant Ionic columns, whose shafts show fine ornaments on the lower part in the usual metal style. The main portal has a round arch on rusticated pilasters, very strongly treated, the archivolt with egg moulding and dentils, the keystone with energetically treated console, and thus allied to

[illegible]
[illegible]
[illegible] of the [illegible]. The two upper stories exhibit coupled wind-
ows with straight lintels and Gothic mouldings. On the high ro-
[illegible]
rant hall, whose doorway with its very peculiar capitals of col-
[illegible]
besides skilful stonecutters were busied strikingly painted
pictures. A very plain building full of character is also the
chancellery built in 1629, effectively animated by double curv-
ed gables in front and rear. In the middle projects a square
stair tower, passing above into an octagon, to whose left side
leads a flight of steps. In the interior the winding stair sho-
ws a newel with Gothic mouldings. The boldly executed arms of
the landgrave adorns the tower, whose ornamental weathercock is
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of brick, yet on the point in cut stone.

[illegible]
that George I caused to be erected for himself and his first
wife Magdalena v. Lippe, in 1589. It occupies the place of the
former high altar and is entirely executed in alabaster, conta-
ining the standing figures of the princely pair in a rich niche,
where the splendid costumes are masterly treated. Between them
in a great middle panel is seen the Crucified One, worshipped
by the married pair and their ten children; the background is
formed by Jerusalem with a great number of domes and towers. In
the upper panel the love of allegory is fully expressed; in the
middle appears the Risen One with the standard of victory; bel-
ow [illegible] four children, an angel with a
[illegible]
pendants have the figures of Hope, Love, Justice, Prudence, Tem-
[illegible]
cardinal virtues. The whole is of the richest ornamental magnif-
icence, with a rich use of painting and gilding; as the maker
of the work the documents of the archives of the grand duke and
the state show the master P. Osten, who is more particularly t.
termed the "cousin of the architect at [illegible]". The alabaster
[illegible]
al treatment, but already more Baroque and overloaded in their

the works in the castle court. The ground story formerly opened with great arcades with round arches, that show facated treatment of the ashlars. The two upper stories exhibit coupled windows with straight lintels and Gothic mouldings. On the high roof stands a little clock turret. In the interior is an unimportant hall, whose doorway with its very puerile capitals of columns and swelled pilasters like handles afford proof that here besiedes skilful stonecutters were busied strikingly belated joiners. A very plain building full of character is also the paedagogium built in 1629, effectively animated by double curved gables in front and rear. In the middle projects a square stair tower, passing above into an octagon, to whose left side leads a flight of steps. In the interior the winding stair shows a newel with Gothic mouldings. The boldly executed arms of the landgrave adorns the tower, whose ornamental weathercock is also noteworthy. The whole is economically executed, the gables of brick, yet on the point in cut stone.

More important in the city church is the magnificent epitaph, that George I caused to be erected for himself and his first wife Magdalena v. Lippe, in 1589. It occupies the place of the former high altar and is entirely executed in alabaster, containing the standing figures of the princely pair in a rich niche, where the splendid costumes are masterly treated. Between them in a great middle panel is seen the Crucified One, worshipped by the married pair and their ten children; the background is formed by Jerusalem with a great number of domes and towers. In the upper panel the love of allegory is fully expressed; in the middle appears the Risen One with the standard of victory; below walk the princes precedin four children, an angel with a trombone flying above; Faith leads her by the hand, and her attendants have the figures of Hope, Love, Justice, Prudence, Temperance and Courage, thus the three theological and the four c cardinal virtues. The whole is of the highest ornamental magnificence, with a rich use of painting and gilding; as the maker of the work the documents of the archives of the grand duke and the state show the master P. Osten, who is more particularly t termed the "cousin od the architect at Mainz". The alabaster employed for it came from Rotenburg on the Fulda. With a similar treatment, but already more Barocco and overloaded is there

[illegible] Finally there is the firstborn son of the landgrave, Wil-
liam that died as a child and is represented as praying in his shirt on a very small epitaph.

[illegible] street is entirely occupied by the interior buildings of the [illegible] that Louis VI founded that part of the city in 1675.

[illegible] Lichten-berg, that he had commenced by the architect P. Gallessen in 1570 and was completed about 1581. The location of this well preserved and vast building with its oxen gables on a hill vis- [illegible] view of the valley of the Wiesen and the heights of the forest mountains the great beauty of landscape. Since the early middle ages there existed a castle of the counts of Katzenellenbogen, but which must already have become quite ruinous, since George decided to erect a new building beside it. The landgrave observed with special care the construction and completion of this building, that he had intended for the residence of his widow, and where with his wife he gladly enjoyed pure air of the coun- [illegible] still a great round [illegible] tower, [illegible] the stories and the battlements. If he turns to the left, he first reaches the outwork of the castle, whose curved gables bear the characteristic forms of this late time. A vaulted [illegible] passage leads into the court of the outwork, entirely surrounded by high walls crowned by battlements. Above these rises the main building of the castle, a stately and lofty work in three wings in horseshoe form and enclosing a great court open in front. The wing on the right, that is enclosed [illegible] does not project as far as the one on the left, that further [illegible]

the epitaph of the second wife, Elaanr v. Wurtemberg, that also represents the pair. A smaller and also Barocco and drily treated epitaph is that of the duchess Maria at Brunswick, died in Darmstadt 1510, and another for count Philip v. Waldeck, died 1582. Finally there is the firstborn son of the landgrave, William that died as a child and is represented as praying in his shirt on a very small epitaph.

Otherwise the results in the city are small. Only Alexander street is entirely occupied by the inferior buildings of the latest style. A tablet at the beginning of the street states that Louis VI founded that part of the city in 1675.

The graydest creation of George I is the castle of Lichtenberg, that he had commenced by the architect P. Ballesen in 1570 and was completed about 1581. The location of this well preserved and vast building with its high gables on a hill visible afar in the northern spurs of the Odenwald, with the noble view of the valley of the Wiesen and the heights of the forest mountains has great beauty of landscape. Since the early middle ages there existed a castle of the counts of Katzenellenbogen, but which must already have become quite ruinous, since George decided to erect a new building beside it. The landgrave observed with special care the construction and completion of this building, that he had intended for the residence of his widow, and where with his wife he gladly enjoyed pure air of the mountains. When one approaches the gently rising hill, he sees at the right on an advanced hill a great round watch tower, defended by fire from the stories and the battlements. If he turns to the left, he first reaches the outwork of the castle, whose curved gables bear the characteristic forms of this late time. A vaulted casemated passage leads into the court of the outwork, entirely surrounded by high walls crowned by battlements. Above these rises the main building of the castle, a mighty and lofty work in three stories in horseshoe form and enclosing a great court open in front. The wing on the right, that is equipped with well developed volute gables and the nucleus of the roofs, does not project as far as the one on the left, that further bears a characterless hip roof. On the other hand there adjoins the front of the right wing a great terrace, that affords a fine view over the wall with battlements. (These battlements are

however modern). At the front in the court is seen the square stone basin of the former fountain.

The execution of the entire building is simple but skilful and solid. It is found here on a granite rock, therefore the masonry is of split stone plastered, only the windows, portals, cornices and gables were constructed of red sandstone. In the left angle of the court is placed a polygonal stair tower with a portal. This shows simple Doric forms with fluted and strongly swelled pilasters, high frieze and plain gable. Somewhat more stately is the main portal in the right wing like a triumph-arch with four similarly treated Tuscan pilasters, frieze without triglyphs, on the attic being the finely treated arms of t the landgrave and his wife, with a gable above as termination. All this simple and strong but elegant, executed in red sandstone. Besides only the high volute gables give the building an animated expression. The left wing is evidently older, irregularly arranged outside, manifestly with the use of an earlier building, the windows diminishing upward with the height of the stories, while the other building has the same height of story in all three stories. The windows are slender, bisected, the architrave formed by a mediaeval coved moulding. A great terraced garden extends around the building.

In the interior nothing remains of the original decoration, except some stucco ceilings and some beautiful wooden portals (one marked 1581). The winding stair is simple and with Gothic mouldings, and has a handsomely stuccoed vault. In each story is found a great hall, whose ceiling rests at the middle on wooden piers, all these rooms are about 18 ft. high. The chapel is placed in the ground story of the left wing, and is extremely simple with the date 1571. Unfortunately the imposing building appears entirely abandoned to neglect.

Before the landgrave of Hesse brought the Renaissance style into use in these regions, it had already experienced the care and promotion by the dynastic families of the country. Thus in Bebenhausen the castle of the count of Hanau, now serving as a barrack, that meanwhile contains some elegant details of the early Renaissance. The plan was originally arranged chiefly for defensive purposes. Still are visible traces of moats and walls, that surround the whole in a great square with four great round

towers at the angles. Within this enclosure again rises the castle as a square, entirely without a vestige of artistic treatment. The entrance lies at the north side in a projecting gate tower, with doubled arms outside over the entrance, that is enclosed by very rude and primitive Renaissance pilasters. The date 1525 shows how early these forms appeared here. Entering the court, one believes that he recognizes that its rather irregular form belongs to two different building times. At about the middle of the south wing projects a polygonal stair tower, that is adorned by a very fine portal in later Renaissance. On the contrary there is read on a round stair tower of the east wing, that still exhibits Gothic forms, that in 1470 count Philip caused this work to be commenced. A similar tower is found opposite on the west wing, then in the northwest corner is a stairway, and just beside it in the ground story is a handsome rectangular bay window on elegant consoles. But this is an addition in later Renaissance, to which time also belong the two little gables on the east and west wings. Yet the best added at that time is the extremely delicately wrought portal in red sandstone on the middle principal stair. It is enclosed by two freely projecting fluted Ionic columns, over which a strong broken entablature supports a second colonnade. The latter is Corinthian with a,most frail ornamental shafts, whose lower part shows graceful trophies and festoons. These forms as well as t the plant ornamentation of the frieze, the two arms on the attic, and the elegant gable crowning the same belong to the finest of the time. A still more magnificent though less noble portal in the ground story of the stairwaw forms the connection with a valuted vestibule leading outside. Splendid hermes here enclose the doorway and on the lintel of the door are seen elegant arabesques. Above are again the two arms with the names of Philip the Younger v. Hanau and his wife Catherine born countess v. Wied. Otherwise the interior of the castle is without interest.

On the contraby some remains of private houses afford evidence of a certain architectural activity. The more imposing buildings all have a court beside them with a high enclosing wall, accessible from the street by a great arched portico and a smaller d doorway, whereby at the same time entrance to the house is obtained. This is shown in a simple way by the inn zum Adler, and

likewise for the house lying beside it, where then on the right in the court a stone winding stair leads into the main building, while at the left a side building is characterized by a pretty Renaissance portal. Obliquely opposite in the same street is a house of similar plan, in the court being also the winding stair with the date 1602. On the doors everywhere are handsome iron knockers.

Not equally important and even earlier are the traces of the Renaissance, which we meet on castle Breuberg. This stately and picturesque castle, that now belongs to the prince of Löwenstein-Wertheim, then served a younger line of counts of Wertheim as a residence. Count Michael II added after 1499 to the nucleus of the building dating from the early middle ages an important addition, which with walls and projecting towers as well as a deep and wide moat gave the work a capacity for defense respectable at the time. About the end of the Renaissance further parts were added, particularly by count John Casimir v. Erbach about 1620, which considerably increased the richness and variety of the world of forms.

When one leaves the Höchst station of the Odenwald railway, the castle on the forested hill opposite already afar invites the wanderer. It is a very imposing, very extensive and irregular plan, that follows the crest of the hill and is surrounded by a deep moat and high walls, at the angles round towers project like bastions. In the area at the right rises a detached round defensive tower. The outer entrance gate with its margined ashlars with bosses and the metal ornaments of the keystone belong to the late Renaissance. Then one passes over the drawbridge across the deep moat to the proper gate of the castle. This is adorned by elegantly wrought arms with the inscription "Michael Graue at Wertheim, 1499"; enclosed by ornamental Corinthian pilasters in well understood form. Thus at belongs to the earliest monuments of our Renaissance. The gate is further entirely plain, and on an ashlar is read the date 1550, that indeed relates to a repair. This wing ends with a stepped gable, that building lying farther back and also extending to the left with a Barocco curved gable. On a simple bay window without any art form I believed could be read 1513. These parts thus belong to the Wertheim building. Above all these front buildings towers the mighty mediaeval main tower of the castle is dominant

[illegible]

castle. At the left extends a stately building, at whose portal is seen the arms of Urbach held by two cupids, with the inscription: "[illegible]". In the angle is here placed a winding stair, that leads to the state hall of the castle. This wing is adorned by a half deco- [illegible] Baroque tracery. In the ground story is found here a room like a cellar, whose simple cross vaults rest on four Tuscan columns [illegible] lowness of the room is even increased in appearance by the very lavish stucco decoration, that covers all surfaces of the [illegible] ceiling. Well preserved and carefully restored, these works belong to the most splendid of their kind that we have. Of the [illegible] "Indeed the ancestors of his father and mother". Arranged in [illegible] pairs in bold architectural enclosures, they make an unusually [illegible] classical creations, and [illegible] charming force and [illegible] boldness. [illegible] on the great round panels, frequently divided by others, enclosed by frames composed of circular arcs and rectangular forms, he placed all sorts of fabulous antique dei- [illegible] excellent in movement, [illegible] in tone. [illegible] Corinthian Virtues placed in the side panels, [illegible] appears the power of the decoration in the still more [illegible] of fruits and flowers, but also scenes from the fables like the stork and the fox, with certain dry [illegible] scenes full [illegible] for a hall three times as high, on the [illegible]

A tunnel vaulted gateway, that opens inside with a pointed a arch, now leads into the wide and irregular outer court of the castle. At the left extends a stately building, at whose portal is seen the arms of Erbach held by two cupids, with the inscription: "John Casimir Graue at Erbach, lord of Breuberg, 1613". In the angle is here placed a winding stair, that leads to the state hall of the castle. This wing is adorned by a half destroyed gallery on corbels, that shows an originally transformed Barocco tracery. In the ground story is found here a room like a cellar, whose simple cross vaults rest on four Tuscan columns of late Renaissance. Subsequently wooden struts were added. Over this room is found en the main story the low but lengthy knights' hall, whose ceiling rests on girders on four wooden piers. The lowness of the room is even increased in appearance by the very luxuriant stucco decoration, that covers all surfaces of the c ceiling. Well preserved and carefully restored, these works belong to the most splendid of their kind that we have. Of the three aisles of the hall, the middle one contains no less than 32 finely executed arms in the genealogical tree of the builder; "Indeed the ancestors of his father and mother". Arranged in p pairs in bold architectural enclosures, they make an unusually fine impression. If the artist had to pay his tribute to heraldry here, then must he in the side aisles cherish as a free poet classical opinions, and he did this with charming force and proud boldness. Then en the geeat round panels, frequently divided by others, enclosed by frames composed of circular arcs and rectangular forms, he placed all sorts of fabulous antique beings, ,ike Perseus and Andromeda, Phaeton, Ganymede, Dedalus, indeed all these figures soaring almost free, wrought with an almost daring technics, excellent in movement, well understood in form. These sportive scenes in some degree subdued by the modest appearing Christian Virtues placed in the side panels, and further appears the power of the decoration in the still more moderate treatment with the purely ornamental elements of genii, wreaths of fruits and flowers, but also scenes from the fables like the stork and the fox, with certain dry genre scenes full of free humor. Must one blame the artist because he calculated his composition properly for a hall three times as high, on the other hand will he allow, that in the gradation from the boldest high relief to flat relief is manifested the insight if a true

master of composition. To this is added finally a relief frieze placed around the walls and extending above the window recesses, that representś the various antique deities on chariots, which are drawn by the animals belonging to them. These works indeed were executed by the weaker hands of assistants, mostly dry and inferior in the figures, but in movement and full of life. They substantially contribute to the general effect. Finally the deep window recesses, that lend to the hall a homely character, still have surface ornaments on their soffits.

Passing farther into the court, one has on the left the remains of a building unfortunately destroned not long since, of w which there still remains two polygonal stair towers with the boldly curved gable bȧlonging to the late Renaissance. Farther onward are found the ruins of the former arsenal, a structure also fallen as a sacrifice to the modern lust for destruction. Its ruin is the more lamentable, since the remains permit us to recognize, that we have here to do with a very remarkable work, that merits a place among the earliest monuments of our Renaissance. A great arched portal in skilful ashlar work of red sandstone opens between two Corinthian pilastehs. Above the frieze rises a narrow structure crowned by a gable and in the form of a little shrine, in whose opening appears the very animated and expressive half length figure of a warrior in Roman helmet and mail, who with a no longer existing crossbow seems to aim at t all approaching. If this figure in the form and the fine ornaments of the armor be a clear evidence of classical studies, the inscription on the base executed in beautiful Roman capitals g gives further proof of the advance of humanistic culture shown here, since the earlier date on the entire portal of the castle still exhibits the Gothic small letters. The artist of this importanh work has also named himself for we read:- "H. Stainmiller made me". On the outer angles of the broad lower cornice t the artist sought to place quadrant panels like acroterias, such as one finds ondeed on antique sarcophaguses.

Having passed these ruins of an important bui,ding, one finally reaches the inner castle, that opens a magnificent portal f from the best period of the Romanesqse style. The inner portion of the castle presents few points for our consideration. The deep well with windlass has an octagonal stone basin in Renaissance forms; the mighty square keep with its margined ashlars

[illegible]

[illegible]

[illegible]

from its top.

[illegible]

The castle that dominates afar by the stately round tower of a [illegible]

[illegible] by the female figures [illegible] 1571 [illegible] in the allied arms and the date 1593, thus the date of the completion of this part. Parts erected in picturesque half timber work, [illegible] Ferdinand II. In the interior the rich and well cared for collections from all [illegible] of the noble family, but not considerable are excellent and a valuable wood carvings, locksmith's works, glass paintings and the like. [illegible] by Battenberg.

Infinitely more in architectural respects is offered by castle Fürstenau located a few minutes from Michelstadt beyond [illegible]. Already from afar is seen the castle surrounded by a park with great trees, with high gables and towers so quietly located in a meadow land apart from the world, that recalls the castle of [illegible] es and first finds, lying directly at the river a new one [illegible] park enclosure and the noise of the neighboring mills. [illegible] and doors is now unfortunately left to destruction. Passing along farther, one comes to the wall, whose stately structure wi- [illegible]

with bosses is still a skilful proof od Romenesque construction, but its roof is a pedantic addition. Splendid is the wide view from its top.

If we follow the lovely valleys farther east, they form the eastern border of the Odenwald, we find en Mümling valley the littde quiet Erbach, the residence of the old family of counts. The castle that dominates afar by the stately round tower if m mediaeval design, in its mass has been changed by a rebuilding during the 18 th century. Yet to our epoch belongs the gateway erected by count George II, whose simple portal, adorned by enclosing pilasters and elegantly executed allied arms supported by two female figures, bears the date 1571. In the interior of the gate court is read the name of the count also connected with the allied arms and the date 1593, thus the date of the completion of this part. Parts erected in picturesque half timber work and terminating the court at the right, also adorned by arms, owes its origin to the father of the count, Eberhasd II. In the interior the rich and well cared for collections from all periosd of history of art present fine evidence of the art sense of the noble family. For our consideration are excellent and v valuable wood carvings, locksmith's works, glass paintings and the like. In the magnificent stag gallery is seen a splendid and luxuriant wooden ceiling of late Renaissance, understood to be by Battenberg.

Infinitely more in architectural respects is offered by castle Fürstenau located ia few minutes from Michelstadt beyond Mümling. Already from afar is seen the castle surrounded by a park with great trees, with high gables anf towers so quietly located in a meadow land apart from the world, that recalls the castle of the sleeping beauty. Filled with excited hopes one approaches and first finds, lying directly at the river a now unused p pavilion from 175-, one of the most peaceful designs that can be conceived, whose harmony is made very charming by the noble park enclosure and the noise of the neighboring milldam. Thes charming design with excellent iron gratings on windows, stairs and doors is now unfortunately left to destruction. Passing along farther, one comes to the mill, whose stately structure with characteristic volute gables proves to be the work of the same count George II by his arms with those of his wife (d. 1591). Now the castle emerges from its noble group of trees, a great

horseshoe-shaped plan, effectively terminated at the corners by four mediaeval round towers,(Fig. 382). to form a connection b between the two widely projecting side wings, count George II, according to the evidence of inscriptions , built in 1588 the colossal arch 40 ft. high and 50 ft. span, crossed by a perforated gallery and still preserved. Entirely covered by wild vines, that in luxuriant growth lower their scrolls like a veil nearly to the ground, this in its way unique architectural composition contributes no little to the picturesque effect of the whole. The nucleus of the building in any case extends back into the 15 th century; then count Eberhard I (1481-1539) devoted his care to the structure. From that time probably date the bay windows in the left wing and the main building, plainly built of ashlars on heavy corbels. One one of these I believed I could read 1528. Likewise the windows and doors here often bear late Gothic forms. The main tower projecting externally at the corner of the right wing with the middle building, made of split stones, bears an original octagonal cap, which with its gabled bay window and open gallery has an extremely picturesque effect.

The entrance to the interior lies in the polygonal stair tower at the left corner of the court and at the right in an internal stairway, to which a flight of steps leads. A simple and d dry portal enclosed by Ionic columns leads into the principal stairway. The winding stair itself with an open balustrade railing is decorated on the entire ceiling by fine surface ornaments of late Renaissance. In the ground story at the left lies a great hall with deep window recesses and a magnificent bay window. Between the beams the entire ceiling is animated by stucco ornaments, chiefly acanthus scrolls mixed with some figures. Also in the main building great rooms are in the ground story, most beautifully animated by bay windows next the court and the garden. These windows are covered by late Gothic ribbed vaults and have such a depth, that they have the effect of small rooms. U Unfortunately these rooms are entirely smoked and are utilized for inferior service purposes. We must assume, that all these parts belong to the building of count Eberhard I, while the Renaissance portions of the castle are due to George II.

One does not travel far from this idyl to devote his attention to the neighboring Michelstadt. The charmingly located and peaceful little city attracts by the number of worthy monuments,

eyd first of all be an ixbremely picturesque market place. In the foreground is seen a stately fountain, that bears a crude statue of S. Michael on an indeed not very skilfully treated Corinthian column. Excellent on the contrary are the wrought iron rods that surround the lower part. The monument is the work od count George I from 1541. On the other side of the market place rises the city hall with its high roof, its two bay windows like towers and its open portico, as a simple wooden s structure. In the background rises the plain Gothic building of the city church with its tower, that has high importance as the burial place of the count v. Erbach, since it contains a number of worthy monuments.

The earliest is now found in the sacristy, and is dedicated to count Eberhard I and his wife Maria v. Wertheim. It is an e epitaph without portrait figures, but decorated by rich ornamentation of the early Renaissance. Greater richness, although still without portrait representations, is shown by the alabaster monument of count George I (d. 1563) and his wife Elisabeth v. Pfalz (d. 1569). Erected in the form of a sarcophagus, it contains in its ornamentation motives of the early Renaissance combined with the later cartouche work. Sarcophagus and wall epitaph are then combined first in the magnificent wall tomb of George II (d. 1605). Executed in marble, it shows in full armor a and with open eyes the praying count, who lies there. His state bed is supported by merely rude caryatids, which like all other figures already have a strong mannerism. The architectural elevation is almost entirely lost in Barocco spirals and figures, thereby being very unquiet. Excellentln treated is all ornameent, that is mixed from motives of the metal style and cartouche work. Well composed, but entirely in the manner of the Italian Barocco are the medallions on the rear wall, the birth, resurrection and ascension of Christ. In similar arrangement and treatment is represented the epitaph of count Frederic Magnus, (d. 1618), so that one must assume, that it was only erected l later.

Best is the portrait figure lying asleep in the state bed, a and particularly tastefully are treated again the ornaments of the armor. Three lions bear the sarcophagusl and mourning angels, much weaker and more pedantic than on the preceding monument, surround the deceased. Furthermore the entire composition is p

puerile, unclear and overloadeda Still later is the monument of count John Casimir (d. 1627). We find here the hand of a different artist, a more moderate treatment of the architecture and a more skilful conception of the figure. Four magnificently executed columns, that support the broken Baroccotgable, are arranged in the form of a triumphal arch. In the middle niche is seated on the sarcophagus the finely treated figure of the count, the thoughtful head supported by the right hand, the general's baton in the left, while the right arm rests on the helmet. It is like an inspiration from Michelangelo's Lorenzo Medici. The lions that bear the sarcophagus appear to be from the same hand as those on hre preceding monument. In both side niches s stand allegorical figures of the Virtueu, on the rear wall are two spirited and animated reliefs of battles, Moses in the battle with the Agalekites, and another war scene from the Old Testament. Although already strongly Barocco, all these works are however still valuable, although I could not place them as equal in importance to those in the city church at Darmstadt.

Otherwise Michelstadt does not offer much. The old castle of the Erbach counts, which George I caused to be restored, is a plain plastered building of unimportant design. At the middle of the facade a double flight of steps, covered by a roof on wooden columns, leads to a very simple portal with a pointed arch. Above are the allied Erbach-Hohenlohe arms and the date 1539. Here is yet to be seen no trace of the Renaissance. On the contrary we find the new style, although unskilfully employed, on the Market fountain established two years later by the same count. Yet somewhat earlier it occurs in a smaller fountain in the main st., and on a column bears a seated lion and t the allied arms of Erbach and of Wertheim,,also founded by count Eberhard I, whom we have already found at neighboring Fürstenau. On the same street is seen a house from 1557 with a small and handsome round arched doorway, whose jambs are decorated by rosettes. Above is a half timber upper story, and over the door and on inclined struts is a bay window, plain but picturesque., The same arrangement, but more richly executed is a house in a little side alley east of the church. The ground story is again built of stone with a round arched doorway from 1620, elegant rosettes on the jambs; the upper story of wood has richly carved corner posts and a handsome window on wooden supports.

Concerning some other monuments of this province, lacking my own observation I can only describe them from communications f from a reliable local investigator. In the little city of Umstadta city hall built of sandstone ashlars is described as a skilful work of the developed Renaissance. The neighboring Seligenstadt not only has houses with beautifully carved posts and beams, but also exhibits the Steinheim gate as a stately Renaissance structure. Further are mentioned some good epitaphs of t the Rodenstein family in the church at Krumbach, namely the simple tomb of Hans IV, who at a great age was a pilgrim to Rome in the year of jubilee and died there. His emaciated face with a ghostly look from his stirm hat had given him the name of the "wild huntsman". More richly treated is the double monument of George III and his wife (1563), further the epitaph of Philip v. Rodenstein (d. 1582), and his wives, as well as finally the monument of Hans VI. Neckarsteinach is interesting by its mediaeval cartle and among the monuments in its city church especially contains that of the knight H. Landschad v. Steenach (1531) a zealous defender of the Reformation. In the picturesquely located Hirschhorn the master's house of the castle, erected before 1584, shows boldly executed curved gables with pilasters, obelisks and balls in the character of the beginning Barocco.

In Rhenish Hesse I found in the church at Partenheim a rare example of a complete painting from the time of the early Renaissance. The entire church is covered by flower scrolls and r representations of figures on a white ground; on the white ground; on the walls of the side arches in the middle aisle are seen Christ's entry into Jerusalem, S. Martin and a third legendary scene; these are rather drily painted, the effect on the whole being quite good and original. At the height of a man extends a frieze painted red with ornamental medallions. To this are added brown scrolls, rising from great Renaissance vases in the middle aisle; the flowers are still partly in late Gothic and partly already in Renaissance character; All this finest in the side aisles, especially the medallion heads being very good and treated with animation.

Most charactesistic for this early epoch is however the enclosure of the choir arch by painted children, sportive animals, games and the like. All this as well as the medallion portraits are somewhat in th

are somewhat in the style of Holbein's art. The whole is extremely animated in decorative effect. Thus also here the Renaissance with its joyous secular pleasured makes its entry into the consecrated rooms of the church.

APPENDIX.

Since at repeated visits to castle Ambras (p. 88, Vol. 9), I did not succeed in seeing the Spanish hall, I give some notes on it after Dr. Schönherr's contributions in the Boten for Tyrol, No. 231, 1878. Accordingly the hall with its antehall forms a separate building, whose narrow facade and entrance are toward the lower court of the castle, while its north side adjoins the rock cut away to build the hall, but the couth facade with its numerous windows faces the castle garden, formerly splendidly cultivated, but now desolate. The east wing with the antehall abuts on the bathhouse and is connected with the more elevated castle by a stairway. The hall has a length of about 131. ft. and a width of 33 ft. and a height of 18 ft., with a magnificent wooden ceiling; on the walls are the lifesize portraits of Tyrolest rulers from Albert I to archduke Ferdinand, as well as rich decorative paintings; the floors laid with red and black marble slabs. Fifteen great rectangular windows, above which are small oval windows in the frieze, giving an extremely abundant light. The hall was recently completely restored, and must originally have made a splendid impression; of the numerous artists employed in the decoration of the hall mentioned by Schönherr, I name the court cabinetmaker C. Gottfried, who worked on the noble ceiling and the two doors with their intarsias. The date 1571 appears to be the date of the completion of the work.

On the monument in the church at Jever (p. 294, Vol. II), I owe to upper chamberlain v. Alten in Oldenburg the valuable note, that it bears the date 1563. The same friend of art sent me photographs and plaster casts of details made by the sculptor H. Böschen in Oldenburg from the wooden ceiling in the castle at Jever (p. 296, Vol. II), which is evidently one of the finest, most beautiful and fanciful works or our Renaissance. I must earnestly recommend to schools of art and of art industry and museums to obtain these excellent casts. When the honored friend of art informed me, that he found on the ceiling the date 1536 and the monogram E. S., this early date appears the

more remarkable, when one is induced to place the work at least two decades later on account of the stylistic appearance of the whole, and especially of the developed cartouche work.

On the Fürstenhof at Wismar (p. 257, "Ol II), I have to adde a recently published and meritorious essay by land architect C. Buckow, "Restoration of the facade of the Fürstenhof at Wismar".

On the wooden buildings of Hildesheim (p. 414, Vol. 99), has recently been published a valuable work by C. Lachmer, 1882.

The former organ of the church at Freudenstadt (p. 352, Vol. 99) probably built after Schickardt's designs by C. Schott, has lately been restored and placed in the church at Hohenecg, capital of Ludwigsberg.

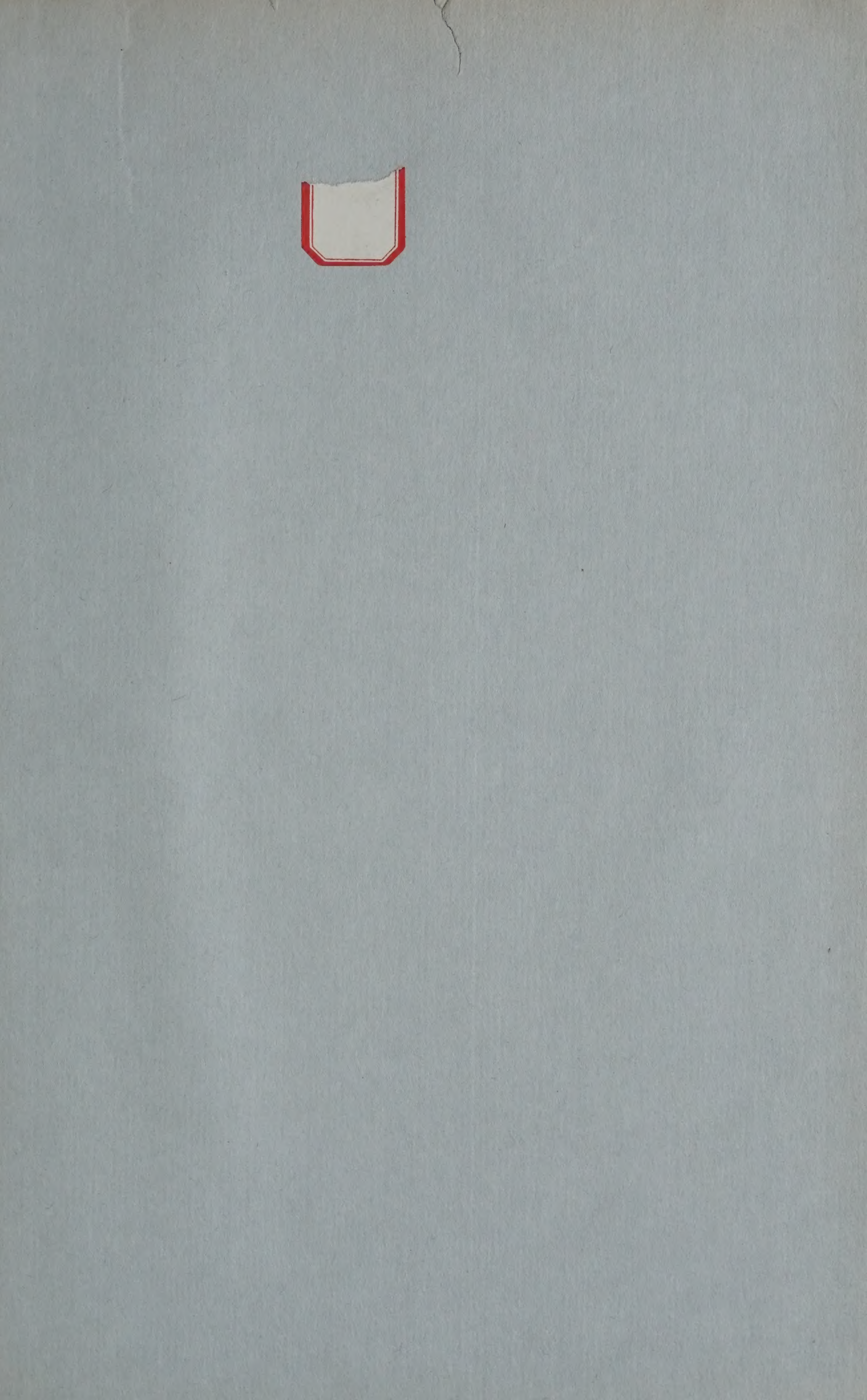
In Schweinfurt the house zum Einhorn from 1588 (p. 470, Vol. I), built by H. Weiner, was recently restored by J. Lieblein. The mill gate there mentioned by me has lately been compelled give way to the needs of traffic.

In Sterzing (Tyrol) are found in and on the parish church numerous tombs, that reflect the entire development of the Renaissance.

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